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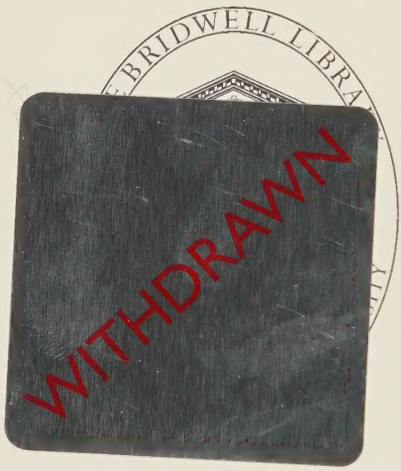

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AGNOLO BRONZINO

HIS LIFE AND WORKS

LONDON : HUMPHREY MILFORD
OXFORD UNIVERSITY PRESS

AGNOLO BRONZINO

HIS LIFE AND WORKS

BY ARTHUR McCOMB

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PREFACE

It is a curious fact that practically nothing has been written in English about Bronzino. Apart from Mr. Berenson's list of Bronzino's works and a few lines which he devotes to the artist both in his *Florentine Painters of the Renaissance* and in his *Drawings of the Florentine Painters*, there is nothing worth mentioning. We may look for the reason, at least partly, in the fact that unlike so many more "primitive" artists — Botticelli, for example — Bronzino has never suffered an eclipse and has consequently never stood in need of rehabilitation. Always severe enough in style to win the suffrage of the aesthetic connoisseur, he was yet sufficiently representational to cause the Philistine with a "fancy for pictures" no misgivings. He thus escaped alike violent detraction and passionate defence. He escaped, in fact, being written about.

There are, however, two short monographs on Bronzino in foreign languages. One, in Italian, is a literary study of Bronzino as a poet. The other, Herr Schulze's book on Bronzino as a painter, concerns us more closely. It was published in Strasbourg in 1911. The catalogue included in this work lists a large number of paintings, and the text is written with a simplicity, lucidity, and ease only too rare in a volume out of Germany. It has been of great use to me in writing this book. Herr Schulze, however, was not, I think, interested in making any very thoroughgoing attempt to distinguish the genuine Bronzinos from the large number of school-pieces, some of them good enough,

most of them mediocre, many positively wretched, which pass under his name, or to distinguish all these on the one hand from paintings of non-Florentine origin on the other. This omission I have tried to repair. In the matter of chronology, also, I find Herr Schulze's book insufficiently rigorous. Finally, I have listed about one hundred paintings, connected in one way or another with the master, which either had not come to light by 1911 or had escaped attention.

It seemed to me also that a catalogue of drawings, of tapestries done on Bronzino's design, of lost pictures, and of pictures mentioned in sales catalogues might have a certain usefulness and interest. I have attempted to fill in these gaps and to collect in one book all the material that we have about Bronzino as an artist.

I have not appended a bibliography. The works which are so constantly referred to that I have thought it best to abbreviate their titles are given in the List of Abbreviations. They constitute a general bibliography, while references to special articles and short notices on individual pictures, and so forth, are to be found in notes at the appropriate places.

I have added a few reproductions of paintings not by Bronzino or his School, but often attributed to him. A discussion of them is to be found in the Catalogue of Attributed Pictures. They are works of good quality, indeed of far higher quality than the Bronzinesque school-pieces, and it seemed to me that by placing reproductions before the reader, for purposes of comparison, a more convincing case could be made out against their ascription to our master than by any mere arguing in words.

I desire to thank Mr. and Mrs. Bernard Berenson for their very great kindness in allowing me to use their library and photographs while I was working on this monograph. This privilege was in effect an access to private notes, for which I cannot be sufficiently grateful. In addition, I had the benefit of Mr. Berenson's advice on a number of matters which came up during our conversations about Bronzino, and of his encouragement at all times. It was a pleasure to me also to observe a certain "weakness" for our master on the part of this most subtle critic of Italian art. My friend Charles Loeser was so kind as to allow me to reproduce his beautiful Bronzino portrait and exceptionally fine Bronzino drawing — one of the few of any merit in existence. To Miss Helen Frick also my thanks are due for the right to reproduce the beautiful "Portrait of a Youth" in her possession, and to Mr. Morris Carter for a similar permission with respect to the Gardner Bronzino, which is under his care. The reproduction rights of other photographs have been obtained by purchase from Messrs. Alinari, Anderson, Brogi, Giraudon, and Hanfstaengl.

A. McC.

Boston, Massachusetts
August, 1928

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34. Portrait of Maria de' Medici. Florence: Uffizi
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37. Venus, Cupid and a Satyr. Colonna Gallery, Rome
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47. Portrait of a Lady. Isabella Stewart Gardner Museum, Boston
48. Portrait of a Girl with a Missal. Florence: Uffizi
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55. Alessandro Allori: Portrait of Bianca Capello — fresco fragment. Florence: Uffizi
56. Francesco Salviati (?): Portrait of Don Garcia de' Medici. Oxford: University Galleries
57. Francesco Salviati (?): Portrait of a Youth. Frick Collection, New York
58. Portrait of a Boy. National Gallery, London
59. Girolamo da Carpi: Portrait of a Halberdier. Prado, Madrid
60. School of Parmigianino: Portrait of a Boy with Violin. Prado, Madrid
61. Flemish School (Follower of Pourbus?): Portrait of a Youth (Don Carlos?). Prado, Madrid

CHRONOLOGICAL TABLE

1503	Birth of Bronzino (document)
ca. 1515	Studied under Raffaelino del Garbo
1518–19	His portrait in Pontormo's "Joseph in Egypt," National Gallery (Vasari)
1523–24	Assists Pontormo at Certosa (Vasari)
	Pietà, Certosa (Vasari)
	Martyrdom of S. Lawrence, Certosa (Vasari)
	Decorates lost Service Books for the monks of Certosa (document)
1526–28	Ceiling tondo in Capponi Chapel, Sta. Felicità (Vasari)
ca. 1526–30	S. Benedict in the Thorn Bush, Badia (Vasari)
1530	Helped Pontormo on the cover of the Portrait of Francesco Guardi (Pygmalion and Galatea, Galleria Barberini, Rome) (Vasari)
1530–32	At Pesaro: Cartoons for the vaulting of a room in Villa Imperiale (Vasari)
	• Harpsichord cover (Vasari), with the subject "Apollo and Marsyas" (Borghini) now lost
	Portrait of the Daughter of Matteo Sofferoni, lost (Vasari)
	Portrait of Guidobaldo II of Urbino, Pitti (Vasari)
1530–35	Portrait of a Man and his Wife, Strasbourg (Berenson)
ca. 1530–40	Portrait of a Young Man with a Lute, Uffizi
ca. 1532–35	Madonna for Bartolommeo Panciatichi, Uffizi (Vasari)
ca. 1532–37	Portrait of Alessandro de' Medici, Bergamo (Berenson)
1532–40	Portrait of Bartolommeo Panciatichi, Uffizi (Vasari)
	Portrait of Lucrezia Panciatichi, Uffizi (Vasari)
1532–40	Portrait of a Man, Collection of Herr Edouard Simon, Berlin
ca. 1535	Madonna for Bartolommeo Panciatichi, Hertford? (Vasari)
1535–36	Villa of Careggi, Allegorical Figures (on Pontormo's design) (Vasari)
ca. 1535–38	Portrait of Ugolino Martelli, Berlin (Vasari)
1535–40	Nativity, Budapest (Vasari)
ca. 1535–40	Portrait of a Youth, Private Collection, New York
ca. 1535–40	Madonna, Vienna
	Pietà S. Casciano (Vasari)
1537–38	Villa of Castello, Ornaments in a loggia (Vasari)
1539	"Due storie di chiaroscuro nel cortile di Casa Medici," lost (Vasari)

ca. 1540	Portrait of a Lady, Collection of M. de Bonneval, Paris
	Portrait of a Lady and her Little Son, Widener Collection, Philadelphia
ca. 1540–42	Portrait of Bia de' Medici
ca. 1540–45	Madonna for the physician Montevarchi, Pavlovsk? (Vasari)
	Portrait of Piero de' Medici
1540–50	Portrait of a Lady, Herr Grunelius, Frankfort
ca. 1540–55	Portrait of Andrea Doria, Brera, Milan
ca. 1542–45	Cosimo I in Armor, Metropolitan Museum, New York
	Portrait of Youths, nos. 82 and 338, Berlin
1543	Portrait of Eleonora da Toledo, lost (document)
1544	Portrait of Don Giovanni de' Medici, lost (document; Vasari)
1545	Pietà, Besançon (Vasari and document)
	Cartoon for the Tapestry "Joseph Selling the Corn to his Brethren," Palazzo Vecchio (documents)
ca. 1545	Portrait of a Sculptor, Louvre
1545–46	Cartoon for the Tapestry "The Capture of Simeon" (also called "la presura di Josef"), Palazzo Quirinale, Rome (documents)
1545–46?	Venus and Cupid, Budapest (Vasari)
ca. 1545–50	Portrait of Laura Battiferri, Estate of Charles Loeser, Florence
ca. 1545–50?	Portrait of Don Francesco da Toledo, lost (Vasari)
	Portrait of Mario Salviati, lost (Vasari)
	Portrait of Ercole II of Ferrara, lost (Vasari)
	Portrait of Don Francesco, lost (Vasari)
1546	Portrait of Stefano Colonna, Galleria Corsini, Rome (signed and dated; Vasari)
ca. 1546	S. John the Baptist, Borghese Gallery, Rome
1546?	Allegory, National Gallery (Vasari)
1546–48	Portrait of Giannetino Doria, Palazzo Doria, Rome (Vasari)
ca. 1546–50	Cosimo I in Armor, Cassel Cosimo I in Armor, Accademia Cosimo I in Armor, Pitti } a portrait of Cosimo in armor, with his hand on a helmet, is mentioned by Vasari.
1548	April 30 and May 15. Letters from Bronzino to Cosimo I (Gaye)
	Bronzino invites the assistance of Raffaelo del Colle in work on the tapestry cartoons
1548–49	Cartoon for the Tapestries: "Joseph in Prison," "Joseph's Brethren," "Dream of the Sun, Moon and Twelve Stars," "Flight of Joseph from Potiphar's Wife," and "Dream of the Sheaves of Wheat" (documents), "Joseph's Feast for his Brethren" (dated; document), "Justice Liberating Innocence" (document)
1548–53	Cartoon for Tapestry: "Flora," Florence (Rigoni)

1549?	Portrait of Eleonora da Toledo, Berlin (document)
1549–53	Cartoons for the Tapestries: "Benjamin Kept as Hostage," apparently based on a sketch of Pontormo's; "Jacob Received by Pharaoh," "Burial of Joseph," "Benjamin Received by Joseph," "Joseph's Cup," "Joseph Makes Himself Known to his Brethren," "Joseph Makes Himself Known after the Feast," "Arrival of Jacob in Egypt," "Jacob Blesses the Children of Joseph" (documents)
ca. 1549–51	Portrait of Garcia de' Medici, Uffizi
ca. 1550	Portrait of Don Garcia, Prado, Madrid
1550–51	Portrait of Don Giovanni, lost (document)
ca. 1550–52	Portrait of Cosimo I, Tesoretto, Palazzo Vecchio, Florence
	Portrait of Eleonora da Toledo, Tesoretto, Palazzo Vecchio, Florence
ca. 1550–60	Portrait of a Lady with a Cameo, Uffizi
ca. 1550–64	Frescoes in Eleonora's Chapel, Palazzo Vecchio, Florence (documents; Vasari) (drawing, Uffizi, 6704)
ca. 1551–52	Portrait of Don Garcia, Lucca
1552	Cartoon for Tapestry: "Coat of Arms of Cosimo I and Eleonora da Toledo," Florence (Rigoni)
	Christ in Limbo, ex-Refectory of Sta. Croce (signed and dated; Vasari)
ca. 1552–53	Ascension, Guadagni Chapel, Annunziata (Vasari) (drawing, Uffizi, 13843)
ca. 1552–54	Portrait of Maria de' Medici, Uffizi
1553	Deposition (replica) and Annunciation (wings of same), Eleonora's Chapel (Vasari)
ca. 1553–55	Portrait of Eleonora and her Son, Don Garcia, Uffizi (Vasari)
1554	Feb. 23. Letter of Bronzino to Bartolommeo da Forcoli
1554–56	Christ with the Cross, Surrounded by Six Saints (documents; Vasari)
1555	Cosimo I grants Bronzino a piece of land on the Arno (document)
ca. 1555	Venus and Cupid, Colonna Gallery, Rome (signed; Vasari)
	Holy Family, Colonna Gallery, Rome (Berenson, 1st ed. *Florentine Painters*)
	Madonna with Luca Martini as Donor, lost (Vasari)
	Portrait of Luca Martini, Pinacoteca, Faenza
	Portrait of Luca Martini, Pitti (Berenson)
	Judith and Holofernes (cover: Prudence) for Ser Carlo Gherardi, lost (Vasari)
	Portrait of Ser Carlo Gherardi da Pistoia, lost (Vasari)
ca. 1555–57	"Noli me tangere," Louvre (Vasari)
ca. 1555–60	Portrait of Ferdinando de' Medici, Uffizi

In 1552 Bronzino was living in Corso degli Adimari, Quartiere di S. Giovanni (according to the Census of 1551-52. MS. II. I. 120 in Bibl. Naz. di Firenze,

ca. 1555–60	Portrait of Don Fernando, Lucca
	Madonna for Ser Carlo Gherardi of Pistoia (Vasari), Stroganoff Collection, Leningrad? (Lasareff)
ca. 1555–65	Miniature portraits of Alessandro de' Medici, Cosimo I, Don Garcia, Don Fernando, Maria de' Medici and Don Francesco, Uffizi (Vasari)
1556	Bronzino goes to live in the house of the Allori (document)
1557–58	Bronzino finishes Pontormo's frescoes in the Choir of S. Lorenzo, lost (Vasari)
ca. 1559–62	Portrait of Don Francesco, Duveen Brothers, New York
	Madonna, Colonna Gallery, Rome
ca. 1560	Allegory of Fortune, Uffizi (Vasari)
1560–70	Portrait of a Lady, Gardner Museum, Boston (Berenson)
	Portrait of a Lady, Gualino Collection, Turin (Berenson)
	Portrait of a Girl with a Missal, Uffizi
	Portrait of Donna Antonia Chevara and her Son, Worcester (Berenson)
ca. 1560–70	Pietà, Uffizi
	Portrait of Don Francesco, Stibbert Museum, Florence
	Portrait of Cosimo I at forty years of age, lost; probable replica in Pinacoteca, Turin (Vasari)
ca. 1560–72	Conception of the Madonna for a monastery in Via della Scala (Borghini)
	Marriage of Catherine de' Medici (Borghini)
1561	Jan. 18. Bronzino makes his will (document)
1563	Aug. 7. Bronzino petitions Cosimo for the return of his land on the Arno (document)
1564	April 15. Letter of Bronzino to Cosimo I (Gaye)
1564–65	Nativity, S. Stefano, Pisa (letters of Bronzino and Cosimo; Vasari)
1565	Deposition, Accademia (Magazine) (letter of Bronzino; Vasari)
	Three pictures of the Story of Hymen, temporarily set up on Carraia Bridge, lost (Vasari). Probable drawing for one of these in the Louvre
ca. 1565–67	Portrait of Cardinal don Giovanni de' Medici, for the Empress Joanna (Vasari)
1566–67	S. Catherine for Don Silvano Razzi, lost (Vasari)
1567–69	Fresco, Martyrdom of S. Lawrence, S. Lorenzo (letter of Cosimo I, Feb. 11, 1565; Vasari)
1571	Dec. Bronzino is appointed Reorganizer of the Academy
1571–72	Raising of Jairus' Daughter, Santa Maria Novella (Borghini)
1572	June 15. Bronzino becomes a "Consul" of the Academy
	Nov. 23. Death of Bronzino (document)

LIST OF ABBREVIATIONS

BARTSCH.	Adam, Ritter von Bartsch, Le Peintre-Graveur, Vienna, 1803–21. 21 vols.
BERENSON.	The Florentine Painters of the Renaissance, with an index to their works, by Bernhard Berenson, New York, 1909.
BERENSON, *Drawings.*	The Drawings of the Florentine Painters, classified, criticized and studied as documents in the history and appreciation of Tuscan Art, with a copious catalogue raisonné, by Bernhard Berenson, New York, 1903.
BORGHINI.	Raffaelo Borghini, Il Riposo, Milan, 1807. 3 vols.
BRONZINO, *Cap.*	Li Capitoli faceti editi ed inediti di Mess. Agnolo Allori detto il Bronzino eccellente pittore e poeta fiorentino, ora per la prima volta raccolti e pubblicati, unitamente a Saltarelli del medesimo autore, Venice, 1822.
BRONZINO, *Rime in Burla.*	Le rime in burla del Bronzino Pittore, Ms. Magliabechiano, VII, 115.
CLAPP.	Jacopo Carucci da Pontormo, his Life and Work, by Frederick Mortimer Clapp, with a foreword by Frank Jewett Mather, Jr., New Haven, 1916.
CLAPP, *Dessins.*	Les Dessins de Pontormo; catalogue raisonné précédé d'une étude critique par Frederick Mortimer Clapp, Paris, 1914.
GAYE, *Carteggio.*	Carteggio inedito d'artisti dei secoli xiv, xv e xvi pubblicato ed illustrato con documenti pure inediti dal Dott. Giovanni Gaye, Florence, 1840.
GOLDSCHMIDT.	Fritz Goldschmidt, Pontormo, Rosso und Bronzino, ein Versuch zur Geschichte der Raumdarstellung mit einem Index ihrer Figurenkompositionen, Leipzig, 1911.
MILANESI.	See Vasari.

Important : C. Conti : La Prima Reggia di Cosimo I e i suoi Figli. Firenze

Furno

Moreni.	Domenico Moreni, Notizie istoriche dei contorni di Firenze, Florence, 1791–95.
Pieraccini.	Eugenio Pieraccini, La Stirpe dei Medici di Caffagiolo, Florence, 1926. 3 vols.
P. C. A.	Piccola Collezione d'Arte, nr. 10, Bronzino, Florence, 1920.
Richa.	Notizie istoriche delle Chiese fiorentine, divise nei suoi quartieri, opera di Giuseppe Richa della Compagnia di Gesù, Florence, 1754–62.
Schulze.	Die Werke Agnolo Bronzino's von Hanns Schulze, Strasbourg, 1911.
Vasari.	Le Vite de' piu eccellenti pittori, scultori ed architettori, scritte da Giorgio Vasari pittore Aretino con nuove annotazioni e commenti di Gaetano Milanesi, Florence, 1878–85.
A.S.F. M.D.P. fil.	Archivio di Stato, Firenze, Mediceo del Principato, filza. . . .

AGNOLO BRONZINO

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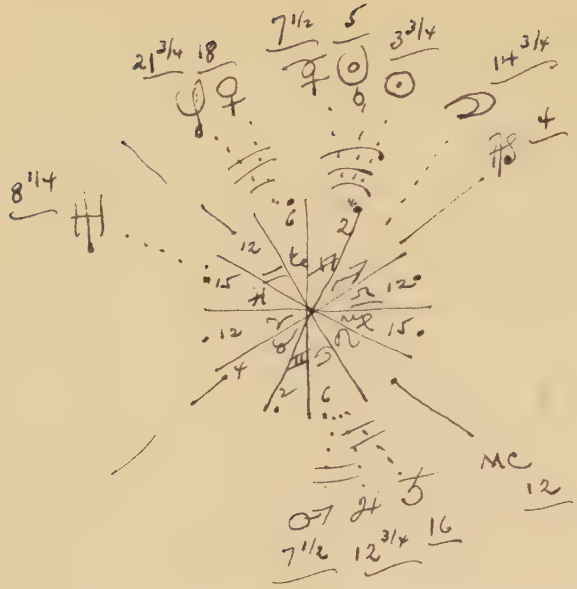

lessandro Allori :

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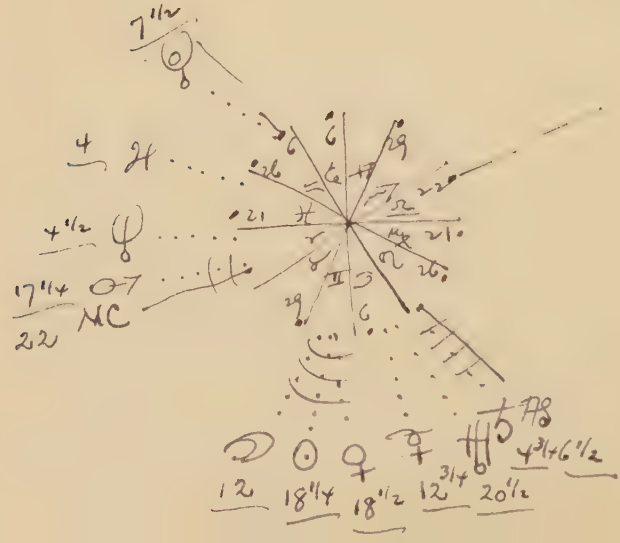

AGNOLO BRONZINO

I

An entry in the Baptismal Register of S. Giovanni Battista in Florence establishes the year 1503 as the date of the birth of a son to one Cosimo di Mariano of Monticelli.[1] The child was christened Agnolo and was later commonly referred to as Bronzino — perhaps because of the bronze tone of his complexion, though it is not impossible that this may have been his real surname.[2] Monticelli, where he was born, is the suburb near the gate of S. Frediano at the foot of the hill of Bellosguardo — a poor district then, as it is to-day.

[1] Quoted by A. Furno, *Agnolo Bronzino Le Vite e rime* (Pistoia, 1902), p. 39. Milanesi (Vasari-Milanesi, vii, 605 n.) had supposed the date of Agnolo's birth to be 1502. The date 1503 is of course, like all the dates given in this book, to be understood Florentine style, which is one year behind our usual reckoning.

[2] Vasari-Milanesi, vii, 593 n., 605 n. 2. Milanesi states, without giving his authority, that Agnolo's surname was Tori, and this has been widely accepted (Vas. Mil. vii, 593 n., 605 n. 2). A. Furno (*op. cit.*, p. 37 n.) supposes that Milanesi was following F. C. del Migliore who, in his *Ziboldone di Genealogie* (MS. Magliabec, XXVI, 143, pp. 208a, 326a), cites a Gabella entry of 1568 reading in part: "Agnolo di Cosimo di Mariano Tori alias Bronzino pittore . . ." Migliore was probably translating from a Latin text — the document itself has been destroyed. As it is the only one in which Bronzino is given the surname Tori, Furno ventures to doubt Milanesi's assertion. However, Tori might well be considered the Latin genitive of Toro, an abbreviated form of Vittorio or Teodoro or Ristoro, and indeed in the Catasti of 1457 and 1470 (Florence, Santo Spirito Ferza) an ancestor of Bronzino's is thus referred to: "Agnolo e Giovanni d'Antonio d'Agnolo di Toro da Sangimignano sarti."

In favor of the supposition that Bronzino was the real surname of our artist, we have the fact that in the accounts of the Florentine Academy he was referred to as M. Agnolo Bronzini, as also in the dedication of the funeral oration at Michelangelo's burial, delivered by Giovan Maria Tarsia. In the Libri dei Morti of the Serie della Grascia and the Serie dei Medici e Speziali, his death was noted in the following terms: "Maestro Agnolo di Cosimo Bronzini sepolto in Santo Cristofano."

What is quite certain is that Bronzino's surname was not, as we constantly see it given on gallery labels and in catalogues, Agnolo Allori. Allori was in fact the family name of Bronzino's favorite pupil, a youth who stood to him somewhat in the relation of an adopted son, and who often signed his pictures Alessandro Bronzino, out of piety and admiration. This doubtless led to the belief that there was a family relationship between them, and consequently that Agnolo's last name was also Allori.

An early aptitude for drawing was not, as is too frequently the case, stupidly repressed by uncomprehending parents. Although poor, Agnolo's father placed him as apprentice with a painter. Much later, Bronzino expressed in some graceful lines his gratitude for this intelligent act.[1] His first master remains nameless — a mere journeyman who painted, says Borghini, "cose grosse." Later he went into the atelier of Raffaelino del Garbo,[2] a charming, though mediocre, quattrocentist. He could not have stayed long with Raffaelino; no trace of the latter's influence is to be found in his work, and he soon passed over into the studio of the one genius in the Florence of his day, Jacopo Pontormo. He was in all likelihood with Pontormo at least as early as 1518–19, when Jacopo was painting the exquisite panels for Casa Borgherini, in one of which, — the Joseph in Egypt, — now in the National Gallery, we can perhaps see a likeness of Bronzino[3] at sixteen or thereabouts. He is the boy in a dark-brown cloak seated on the steps.

When Pontormo, in 1523, to escape the plague in the city, went out to the Certosa in Val d'Ema to paint his marvelous Passion frescoes in the Cloister, he took Bronzino with him as his only assistant.[4] Here Angelo did his first independent work. In the lunettes of a door leading from the Chapter House to the Great Cloister he painted a Pietà and a Martyrdom of S. Lawrence.[5] They are unimportant and do not show the influence of his master. Clapp has discovered that Bronzino at this time also decorated some service books for the monks,[6] but these are now lost.

Some time between 1526 and 1528, while Pontormo was decorating the Capponi Chapel in Santa Felicità, he allowed Bronzino

[1] Bronzino, *Cap.*, p. 11, and *Rime in Burla*, p. 53b; Furno, *op. cit.*, p. 40.
[2] Vasari, iv, 241.
[3] *Ibid.*, vi, 261.
[4] *Ibid.*, vi, 266.
[5] *Ibid.*, vi, 270; vii, 594.
[6] Clapp, p. 113. Document cited, A. S. F., Convento 51, no. 16, p. 30.

to paint one of the ceiling tondi [1] — Vasari does not say which; indeed, he contradicts himself, and elsewhere remarks that Bronzino was responsible for *two* of the tondi of the Evangelists.[2] It is now practically impossible to get at the truth of the matter and, in the bad light of the chapel, to detect differences of touch. It is possible, however, that, as some critics have conjectured, Bronzino is responsible for the S. John the Evangelist. More important, though ruined, is the S. Benedict in the Thorn-Bush, the fresco that he painted in the upper cloister of the Badia [3] at about this time, where the face of the saint shows how much our artist had absorbed from Pontormo.

The Badia fresco was certainly painted before 1530, in which year Bronzino left Florence for Pesaro, to enter the service of the Duke of Urbino. If we follow Vasari, we must believe that, before going, he painted the cover of Pontormo's portrait of Francesco Guardi.[4] The portrait that was painted during the siege of Florence this very year is lost, but the cover — a Pygmalion and Galatea — is to be found in the Barberini Gallery in Rome. This poetic little work is, however, as Berenson long ago saw, an obvious Pontormo, though the accessories may possibly be by Bronzino.

In Pesaro, Bronzino had been commissioned to decorate the vaulting of a room in Villa Imperiale, but he seems to have done only the cartoons and to have entrusted the execution to Raffaele dal Colle. Vasari is confusing on this point. In his Life of Bronzino he attributes to the master "alcuni figure a olio ne' peducci d'una volta"; [5] in the Life of Pontormo, on the other hand, "un Cupido ignudo molto bello, ed i cartoni per gli altri." [6] Besides these, he painted a "harpsichord cover" and a portrait

[1] Vasari, vi, 271.
[2] *Ibid.*, vii, 594.
[3] *Ibid.*, vii, 594.
[4] *Ibid.*, vi, 275.
[5] *Ibid.*, vii, 595.
[6] *Ibid.*, vi, 276.

of the daughter of Matteo Sofferoni.[1] Neither of these can be traced. Their success was such, however, as to induce Guidobaldo II to order his own portrait, the completion of which was delayed, Vasari tells us, until the arrival of a special suit of armor from Lombardy in which the Duke desired to be depicted. This portrait has been identified beyond doubt with the one in the Pitti (Pl. 1),[2] long thought to be that of Ippolito de' Medici by Pontormo. It is our earliest Bronzino portrait and worth examining for a moment, setting the norm, as it does, for this, the most significant branch of his art. The Duke is shown three-quarters length and facing three quarters to the left. (So far as I know, Bronzino never painted a profile portrait, or one full-face or full-length.) He is dressed in a silver-inlaid, steel-colored suit of armor and vermilion hose. Standing in an easy and tranquil pose, he rests his left hand on the head of a mastiff, his right on his helmet, which lies on the table in front of him. A curtain of a rather chilly green forms the background. Now, it is the aristocratic quality of the portrait which immediately strikes one. The attributes of the Duke of Urbino suggest warfare and the chase, and these were part of the good life as seen through courtly eyes. So also were letters, music, connoisseurship. That is why Bronzino's men, scrupulously conforming to the Cortegiano ideal, — which significantly had its greatest expression at the Court of Urbino,[3] — are shown so often with some *objet d'art* on the table beside them, or holding a musical instrument, or marking with their fingers the place in a book. There is never any action. These people are all contained and reserved. They

[1] I cannot agree with Voss that the harpsichord cover in the Hermitage is an early Bronzino (see under Leningrad in the Catalogue of Attributed Pictures at the end of this volume). And I know of no portrait of a woman "early" enough in style to be identifiable with Sofferoni's daughter.

[2] By Justi, *Zeitschrift für Bildende Kunst* (1897), pp. 34–40. See also Clapp, p. 204, and the Catalogue at the end of this volume.

[3] It was at the court of Urbino that Baldassare Castiglione wrote his famous work.

have about them, as time goes on, an increasingly Spanish gravity, for the Renaissance is ending; Spain and the Counter-Reformation will have conquered before Bronzino dies. These people of his are withdrawing from their counting-houses, beginning to live on their unearned incomes, copying the haughty manner of the hidalguia. Following Charles V's appearance in black at Bologna, they will dress quietly in dark clothes, with a touch of wine-red, perhaps, but no more in the gay colors of the quattrocento. For there is no longer any gaiety, humor, intimacy, but only this all-pervading, incredibly sad elegance.

And Bronzino, everywhere insisting on the social position of his sitters, employs all manner of devices to render their magnificent apartness. He portrays them with long, thin fingers, with long beards (this also a new fashion), long noses. He always emphasizes the vertical: vertical folds of a curtain background or long pilasters of cool, gray stone, reminding one of Vasari's Uffizi; the arms he gracefully lets follow the lines of the body — they are never crossed, or seen in emphatic gesture. The fingers never grasp anything: they merely seem to touch, or hold ever so slightly. Repose, reserve, an elimination of all fussiness, of all anecdote, is sought. And yet, despite this insistence on the outward aspect and status of the sitter, there is never any trickiness or mere conventional elegance of content, as there was to be later in Van Dyck. Everything is subordinate to an incredible precision and firmness of outline, to an overwhelming sense of style.

Pontormo, who in 1532 was at work in the great hall of the villa of Poggio a Cajano, painting the delicious Pomona and Vertumnus, urged Bronzino, if we may believe Vasari, to return and assist him.[1] He seems to have arrived too late; at any rate, he had no part in the decorations of Poggio. Pontormo's in-

[1] Vasari, vi, 276.

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fluence was never stronger than during the years after Bronzino's return to Florence. It will be seen at once in the portraits that Bronzino painted between 1532 and 1540 or thereabouts, in the breadth of the vision, in the fine sought-out quality of the design, or in such details as, for instance, the large bony hands of the sitters. The portraits of Ugolino Martelli in Berlin (Pl. 2), the Young Man with the Lute (Uffizi, Pl. 3), the Youth of the ex-Sagan Collection[1] (Pl. 9), the Connoisseur of the Simon Collection (Pl. 10), and the well-known Panciatichi portraits (Pls. 4 and 5) all belong to these years. The Pontormo-like hands are most noticeable in the Young Man with the Lute and the Bartolommeo Panciatichi. For the latter, indeed, it is not too much to suppose was directly inspired by Pontormo's fine drawing, Uffizi 6698, or by the lost portrait after it.[2] But to Bronzino must be given the credit for the amazingly fine design, this interesting perspective of late Florentine architecture, of a type due to his friend Vasari, in which all the emphasis is on the vertical — a very curious and deliberate attempt to create an impression of distinction. The same skilful and completely tasteful use of an architectural background is to be found also in the Sagan Youth, the Ugolino, and the Lutist. In the two pictures in Berlin and in the Young Man with the Lute the pose is less direct than in the others; the sitter in each case is seen in the much-admired contrapposto attitude. In the case of the male portraits we have the insistence already noted on the subject's intellectual and artistic interests. Ugolino Martelli holds a volume of Bembo on his knee, and marks the place in an *Iliad* which lies on the table beside him. Behind him, in the courtyard of Palazzo Martelli, we see the David of Donatello. Bartolommeo Panciatichi and the arrogant Youth of the Sagan Collec-

[1] Now in a private collection in New York.
[2] Clapp is also of this opinion: *Dessins*, p. 244.

tion both mark the place in the books which they have just been reading. On the table beside the grave, rather weary man of Herr Edouard Simon's picture stands a female torso in marble, and another statuette stands on the table beside the Lutist.

It is an aristocracy alike of the intellect and of the senses that Bronzino has immortalized for us. These men of the Florentine decadence are no representatives of a thin refinement of culture. They have known everything and felt everything. They are beyond good and evil. The women are simpler. Bronzino clearly spends less time on the conception of their portraits, but no less on the beautiful, rich, firm execution. The love of rendering their stiff, brocaded dresses, their slim fingers, their attaching candor, is obvious in such portraits as the Lady in the Widener Collection, the Lucrezia Panciatichi, or the Uffizi portrait of Eleonora.

Many of the pictures of this period mentioned by Vasari have disappeared: thus the small Madonna for Messer Giovanni de Statis,[1] and the portraits of Dante, Petrarch, and Boccaccio, which he painted for Bettini,[2] cannot be traced. It is not impossible, however, that in the Dante of the Jarves Collection, as Sirén conjectures,[3] we have a sixteenth-century copy of the lost original which belonged to Bettini. It is a dry work in the spirit of his school, but corresponds with Vasari's description of these portraits as being "dalle figure di mezzo in su." [4] The Madonna Panciatichi, identifiable by the coat of arms which figures in it,[5] is preserved in the Uffizi (Pl. 6). It is in all respects a typical Bronzino of this time. One feels that, like Michelangelo, the painter has no real interest in landscape; the figure composition absorbed his whole attention. The personages are shown well

[1] Vasari, vii, 595.
[2] *Ibid.*, vii, 595; vi, 277.
[3] Sirén, *Catalogue of the Jarves Collection*, no. 85.
[4] Vasari, vii, 595.
[5] On the banner flying from the top of the watch-tower in the background.

forward toward the surface of the panel. Particularly one should notice the sculpturesque handling of the Madonna's drapery, clinging closely to the form, the chiselled waves of her hair, the stiff, extended left hand,[1] the form of the right hand,[2] the type of the Joseph, and finally the colors: red, vermilion, blue, violet.

To the same period of Bronzino's development belongs the all-but-ruined Pietà of S. Casciano.[3] Even in its present state it is one of the most attractive of the religious compositions. The figures, as almost always at this time, are well forward toward the surface of the picture. The arrangement is a slight variation on the pyramidal scheme, with the Magdalen, who appears at the left of the main group of Mother and Son, balanced by the extended left hand of the Madonna.

Vasari next refers to a Nativity painted for Filippo d'Averardo Salviati,[4] which is to be identified with the one to-day in the Museum of Budapest (Pl. 7).[5] Except for the cinquecento pose of two figures, the old man at the extreme left, and the youth with the sack at the extreme right, this panel is rather fifteenth-century in feeling. Indeed, with its wide view of a valley and meandering river and its thatched hut in the foreground, and in the simple piety of the rather "sweet" Madonna, it reminds one not a little of Lorenzo di Credi. In passing, we may remark that the flying putto on the right amounts to a replica of a putto in the frescoes at Pesaro.

The Holy Family belonging to Sir George Faudel-Phillips[6]

[1] Cf. right hand of Lucrezia Panciatichi, of the Madonna in the Budapest Nativity; left hand of Eleonora in the Uffizi portrait, of the Lady in the Widener Collection, of the Madonna in Vienna.

[2] Cf. left hand of Eleonora in the Tesoretto medallion (Palazzo Vecchio), of the Hertford Madonna, of the London Venus.

[3] Vasari, vii, 595–596. [4] *Ibid.*, vii, 596.

[5] Goldschmidt, p. 32, refers to it as a Nativity for Giorgio Ghisi. Ghisi in reality was the Mantuan engraver to whom we owe a print after this work (Bartsch, 3).

[6] Reproduced in *Burlington Magazine*, vol. xxvi (October, 1914), "Sir George Phillips, An unknown Bronzino." The writer has not observed that a replica of this picture is in the Museum of Parma.

(and not, as is generally assumed, the Madonna in Vienna) may well, as Lasareff has conjectured, be the second Madonna which Vasari tells us Bronzino painted for Panciatichi.[1] It has the same qualities as the Madonna in the Uffizi, though it is not so asymmetrical, and iconographically offers the curious arrangement of the Christ-child grasping the cross of the little S. John, so that at first sight one takes him for the Baptist. The figures are well toward the picture surface, and there is the same summary landscape, with buildings on a hill.

If the second Panciatichi Madonna is indeed the one owned by Sir George Phillips, we are free to identify the Madonna for the physician Montevarchi, which Vasari mentions[2] immediately after the Budapest Nativity, with the one now in Vienna. Its style, which is more advanced and more "classic" than the one at Balls Park, allows us to date it toward 1540. The extremely sculpturesque handling suggests a relief, an effect that is lost in the later replica of this composition in the Louvre (Pl. 50), where the lightening of the background behind the heads gives an illusion of distance unsought for in the first instance.

During these years, in spite of the distinction of his independent works, Bronzino must have spent not a little of his time as a mere assistant of Pontormo. The latter had been commissioned by Duke Alessandro to decorate a loggia in the courtyard of the Medicean villa of Careggi.[3] Pontormo designed the allegorical figures which were to go at the foot of each division of the vaulting, but Bronzino executed all except one of them, as well as the flying putti, with animals in their hands, on the vaulting itself. The figures were those of Fortune, Justice, Prudence,[4] Peace, and Fame. The whole decoration was finished by December 13, 1536. It has now completely disappeared.

[1] Vasari, vii, 595. [2] *Ibid.*, vii, 596.
[3] *Ibid.*, vi, 281, vii, 596; Moreni, i, 59.
[4] In the Life of Pontormo, Vasari mentions a Victory instead of the Prudence.

Shortly after the accession of Cosimo in 1537, Pontormo received a somewhat similar commission to decorate a loggia in the Medicean villa of Castello. In this case he executed the allegorical figures called for by the scheme himself; Bronzino, along with Jacone, Pierfrancesco di Jacopo, and others, painted the ornaments, but again on Pontormo's designs. They were finished by 1543. By 1565 they were already ruined by damp, and nothing now remains of them.

Lost also are the "due storie di chiaroscuro nel cortile di Casa Medici," [1] which Bronzino executed on the occasion of the marriage of Eleonora da Toledo to Duke Cosimo in 1539, as well as the "storie, finte di bronzo, de' fatti del signor Giovanni de' Medici," which were "nel basamento," that is, in all probability on the bases of the columns of the court.

After the ducal marriage Bronzino's vast activity as court painter to the Medici begins. Portraits of the Duke and Duchess and their children at various ages abound. Many of them were sent abroad as presents to other courts. It is not, on the whole, difficult to disentangle the genuine Bronzinos from those portraits which went out under his name, but where only the design is his and the execution inferior and indifferent. But it is not altogether easy to determine their chronology, depending as it does largely on guesswork about the ages of the persons and an attempt to connect these conjectures with what we can gather from internal stylistic evidence, and with such documents as have come to light. I shall here, for the sake of convenience, consider the Medici portraits together, though they date from various periods of the master's career.

The somewhat calculating features of Cosimo I are well known to us from the magnificent example in Cassel (Pl. 18) and its replicas and variants. This is undoubtedly the portrait to

[1] Vasari, vii, 596.

which Vasari refers[1] as done "che allora era giovane, armato tutto d'arme bianche e con una mano sopra l'elmo." There are replicas of this portrait in the Accademia, the Uffizi, and the Pitti (Pl. 19) in Florence, in the Metropolitan Museum at New York (Pl. 17), and in the Pinacoteca at Lucca. They are all of good quality, and may all be from Bronzino's hand, but it is more likely that the Lucca and Uffizi versions are atelier pieces. I am inclined to think the Metropolitan version the original, since here the Duke is not shown wearing the Order of the Golden Fleece, — conferred upon him in 1546, — as in the other examples, and moreover appears slightly younger. It is probable, therefore, that this example was painted about 1542–45, when the Duke was between twenty-three and twenty-six years of age, the other versions between 1546 and 1550, but certainly not later. There are minor variations in these portraits: thus in Cassel, at the Accademia, and in Lucca, Bronzino has introduced a myrtle branch beside the helmet on the table, and in these versions a little more of the figure shows. The color of the background curtains also varies, but the general scheme is always the same. The Duke is shown half- or three-quarters length, facing slightly right, but looking to the left, clad in the identical suit of steel-gray armor which he may have worn at Montemurlo, and with his right hand resting on his helmet placed on a table beside him. Bronzino has painted the armor with obvious pleasure in its hard, shiny, light-reflecting surface. Cosimo's features are impassive and cold and his expression perhaps touched with suspicion.[2]

In 1908 a very fine portrait of Cosimo in armor by Bronzino was discovered in the Studiolo of Francesco I in the Palazzo

[1] Vasari, vii, 598.

[2] Reserve, sagacity, prudence, and a certain timidity marked Cosimo's character. He did not himself take part in warfare, but directed the operations, *e. g.*, against Siena, from Florence. He always went out in the city well armed, possibly fearing that he

Vecchio. It is a tondo set in the decorations of the walls. Cosimo is a few years older than in the series just discussed and his pose is different (Pl. 31).[1] On the opposite wall is a companion piece, a portrait of Eleonora (Pl. 32). Pieraccini conjectures that this is the portrait referred to in a letter of October 23, 1543, from Pietro Camaiani at Poggio a Cajano to Riccio in Florence, in which occurs the following passage: "si è ricevuto in questo punto il ritratto della Ill.ma Sig.ra Duchessa."[2] But this seems to me to refer to an easel portrait, and, moreover, one which had been sent to Poggio. As Eleonora in 1543 would have been twenty-one years old, it is unlikely that the portrait now in Berlin, in which she seems to be much older (though this may be partly due to her extremely sad expression), is referred to. The Studiolo portrait must, too, have been painted at the same time as its companion piece, and Cosimo, as we have seen, looks older here than in certain other portraits of him which could have been painted only in or after 1546. I am inclined, therefore, to believe that the Studiolo portraits were painted in the early fifties, when Eleonora was between twenty-eight and thirty years old. From another document — a letter of Pagni in Pisa to Riccio in Florence, dated December 21, 1549 — we learn that Bronzino again painted the Duchess's portrait.[3] Pieraccini supposes this to be the portrait of Eleonora in the Uffizi with Don Garcia beside her; but, in the first place, no mention is made in the let-

might be the victim of another Lorenzino. His treatment of the leaders of the fuorusciti after Montemurlo, his reward to the assassins of Lorenzino in Venice, and his delivery of Carnesecchi to the Inquisition, were indeed acts in the spirit of the times, but also confirm one's impression as to the coldness of his nature.

[1] The much later half-length portrait of Cosimo in a dark-violet, fur-trimmed coat, of which the best exemplar — a present from Cosimo himself to Emmanuel Philibert of Savoy in 1565 — is in Turin (other examples in the Borghese Gallery and the Uffizi, photo. Anderson, and Alinari respectively; examples of replicas of the bust only, in London, Dresden, Vienna, the Pitti Gallery, and Pitti Palace) does not seem to me to be from the hand of Bronzino himself but to echo some lost portrait of the sixties.

[2] Quoted by Pieraccini, iii, 56.

[3] Quoted by Pieraccini, *ibid.*

ter in question of any son of the Duchess being painted with her,[1] and there occurs in it, furthermore, the following passage: "Queste Ecc.e si contentano per commodità del Bronzino . . . che il vestimento della Duchessa non si facci di broccato riccio, ma di qualche altro drappo che facci bella mostra." Now in the Uffizi portrait the Duchess precisely does wear a dress of rich brocade. I think, therefore, that in this letter of 1549 we may have a reference to the portrait in Berlin (Pl. 27), where Eleonora certainly may be said to wear a "drappo che facci bella mostra." The style of this portrait is, indeed, that of the late forties, and the melancholy of Eleonora's expression, which gives her an older look than in the Studiolo portrait, which we have dated about 1550–52, may be only momentary and accidental.[2]

In the Uffizi is the portrait of a little girl in white wearing a medal of Cosimo I hanging from a gold chain around her neck (Pl. 11). It is usually considered to represent Maria, the Duke's eldest legitimate daughter, but, as a matter of fact, it cannot be the same person as the portrait by Bronzino in the Uffizi, no. 1572 (Pl. 34), who is undoubtedly Maria, since the replica of the head in miniature to be found among the Uffizi miniatures of members of the Medici family is inscribed with her name. It is almost certain, therefore, that Conti was right[3] in assuming the little girl in white to be Bia, the natural daughter of Cosimo by an unknown mistress before his marriage. Unfortunately it is not known exactly when Bia was born. She died on March 1, 1541 (1542 N.S., not 1540, as stated by Conti), and if, as Pieraccini assumes, she was born about 1536

[1] Moreover, we should have to assume that Don Garcia was here two years old, which is the age Pieraccini himself assigns to him in the portrait where he is seen holding a bullfinch in his hands; yet obviously some time must have elapsed between the two, since his appearance is quite different.

[2] A replica of the Berlin portrait is in the Dresden Gallery, photo. Alinari.

[3] Conti, *La Prima Reggia di Cosimo I.*

or 1537 [1] the portrait in all probability dates from 1540. A portrait of Bia by Bronzino is mentioned by Vasari.[2]

Of Maria, Cosimo's eldest daughter, we have the portrait in the Uffizi above referred to, where she seems to be about twelve years old, and which we may date accordingly *circa* 1552. (1551)

Of Don Francesco, Cosimo's eldest son, who later became Grand Duke, we have no portraits of this period. The miniature portrait in the Uffizi, the head in the Stibbert Museum (Pl. 46), the portraits at Duveen's and the Pitti, are all from the fifties and sixties.

Of Isabella (born 1542) there are no authentic portraits by Bronzino, but a school-piece in the Uffizi storeroom, no. 1246, probably represents Cosimo's third daughter. The identification, which was proposed by Pieraccini,[3] rests on a comparison with the figure of S. Catherine in an altar-piece by an unknown Florentine, hanging in the corridor between the Uffizi and Pitti, representing the Virgin surrounded by Cosimo and his family.

Of Don Giovanni, the Cardinal, the second son of Cosimo, we have, besides Vasari's portrait in the Palazzo Vecchio, only the miniature portrait in the Uffizi, which is from Bronzino's atelier. It shows him about fifteen years of age, and was consequently painted about 1558. The portrait of Don Giovanni, ordered of Bronzino on March 21, 1544,[4] and finished on April 19, 1544,[5] — "il Bronzino ha scritto d'haver finito il ritratto del S. don Giovanni," — is lost. This portrait is again referred to in a letter of May 8 of the same year: "El Bronzino ha finito perfectamente il ritratto del S. don Giovanni, et è veramente vivo." [6] Bronzino

[1] Pieraccini follows Conti in thinking that Uffizi, no. 1472, represents Bia (Pieraccini, *op. cit.*, iii, pp. 77–79).

[2] Vasari, vii, 598.

[3] Pieraccini, vol. iii.

[4] Document quoted by Pieraccini, iii, from 116 M. D. P. fil. 375, p. 505.

[5] Document quoted by Pieraccini, *ibid.*, from M. D. P. fil. 1171, p. 266.

[6] Document published by C. O. Tosi, *Una Correzione al Gaye in Arte e Storia* (1906) p. 123, from M. D. P. fil. 376, p. 126; Gaye, ii, 329.

was subsequently commissioned to do two copies of the same.[1] Both of them, if they were ever executed, are now lost. So also is Bronzino's portrait of 1550, which we know of only through a letter from C. Pagni in Pisa to Riccio in Florence, dated December 8, 1550,[2] in which he says that the Duchess wishes Bronzino to come to Pisa to do a portrait of Don Giovanni, which is to be sent to the Pope, who desires it as soon as possible. Bronzino must have gone to Pisa as requested, for on the eighth of January, 1551 N.S., we have a note to the effect that "il Bronzino ha ritratto l'Ill.mo Don Giovanni divinamente."[3]

Of Lucrezia (born 1545) we have, besides the miniature portrait in the Uffizi, the small portrait in the Pitti, no. 277, from which it was undoubtedly copied. It must date from the very last years of her life, and probably from after her marriage to Alfonso d'Este in 1558. She died in 1561. Neither of these portraits is from the hand of Bronzino himself.

Of Don Garcia we have several portraits, all of excellent quality, though that at Oxford (Pl. 56) and that in the Pitti (no. 279), delightful as they are, cannot, I think, be claimed for Bronzino. On the other hand, there can be no question of the portrait in the Uffizi where the child holds a bullfinch firmly in his right hand (Pl. 28). He seems about two or three years old, which dates the picture *circa* 1549–50. Owing to the suggestion of anecdote, it is perhaps the best-known Bronzino, and it is apt to be admired or disliked according to the strength or weakness of the spectator's feeling about cruelty to birds. More satisfactory, since they lack this illustrational element, are the portraits in Madrid (Pl. 29) and Lucca (Pl. 30) and that in the Uffizi where he is shown standing by his mother. For the miniature in the

[1] M. D. P. fil. 1171, p. 295; reference given by Pieraccini, iii, 116.

[2] Cited by A. Baia, *Leonora di Toledo, Duchessa di Firenze e di Siena* (Todi, 1907), p. 75.

[3] M. D. P. fil. 1176, ins. ii, p. 25; reference given by Pieraccini, iii.

← Vol. II part 1, 2nd edition pp. 116 and note to page 107

Uffizi the portrait in Lucca was clearly the model. All of these are from Bronzino's own hand. Judging from Don Garcia's age, the Madrid example must date from *circa* 1550, the one in Lucca from *circa* 1551, and the one in the Uffizi with Eleonora from *circa* 1553.

Of Don Ferdinando (born 1549) we have three portraits: one in Lucca, which was the model for the Uffizi miniature and one in the Tribuna of the Uffizi (Pl. 35). They can hardly date from before 1555, and are all authentic portraits from Bronzino's own hand.

Of Don Pietro (born 1554) we have only the miniature in the Uffizi, an atelier-piece.

From the forties we have a series of magnificent portraits. The Lady, once in the Dollfus Collection (Pl. 13), and the Lady with her Little Son in the Widener Collection (Pl. 14), reminiscent still of Pontormo in the modelling and in the silhouette of the turban-like head-dress she wears, — but a frozen Pontormo, — must date from about the same year and toward the beginning of the decade. So also the Young Man with a Letter, in the Kaiser-Friedrich Museum (Pl. 12). The very grand portrait of the bearded Stefano Colonna (Pl. 22), standing, dressed in steely armor, against a violet curtain, is signed and dated 1546. It was painted during a visit of Bronzino's to Rome which lasted till April, 1548, before which date we must also place the elegant and somewhat "free" portrait of Giannetino Doria (Pls. 24, 25), the nephew of the Admiral whom Bronzino a little later, probably in the early fifties, depicted in allegorical fashion as Neptune (Brera, Milan; Pl. 33).[1]

[1] I do not think there is sufficient connection with Leone Leoni's medal of 1541 to assume, with Frizzoni, that the Brera portrait was painted as an allegory after the medal and after the death of Doria in 1560. The style points to the fifties. The medal is reproduced by v. Fabriczy, *Italian Medals* (London, 1904), Pl. xxxix, Fig. 1.

Just before or just after the visit to Rome comes the severe portrait of an Intellectual Lady now in the Loeser Collection at Florence (Pl. 23). I cannot agree with those who see in this head, on the basis of a comparison with the medal, the features of Vittoria Colonna,[1] though it is more than likely that we have here another lady of her ilk, and Mr. Loeser's conjecture that she may be Laura Battiferri, Bronzino's platonic love, to whom he addressed a number of sonnets, — imitating in all this his idol, Michelangelo, — is very plausible.

It is evident from documents that the first work which Bronzino executed for Eleonora's Chapel in the Palazzo Vecchio was the altar-piece, a large Deposition (Pl. 16). It is signed, and we know that it was completed by August, 1545,[2] but that Cosimo, desiring to make a present to Nicholas Peronnet, the all-powerful minister of the Emperor Charles V, sent it to him at Besançon. It is now in the museum of that town, and the Deposition to-day in Eleonora's Chapel is a later replica from Bronzino's own hand. The composition of fourteen figures is based on his favorite scheme of crossing diagonals, while the arched space above is filled by putti, who, however, are no longer strung across the picture surface in a row as in the Budapest Nativity, but fly in a circle, as if they were filling an imaginary cupola. In passing, we may note the gesture of the woman behind Mary, whose right hand, palm outward, resembles that of the Virgin in the S. Casciano tabernacle. The standing figures, right and left, frame and stabilize the composition.

[1] Neoustroieff, *L'Arte* (1903), vi, 331; Schulze, p. xxvii.

[2] See Castan, *Gazette des Beaux Arts* (1881), xxii, 458, who reprints the documents concerned. Also Gaye, ii, 330, 331. The picture had not yet been sent to Besançon at the beginning of October, as appears from a letter of G. F. Lottini, dated ~~October 2~~ Aug. 12, 1545 (A. S. F. Mediceo del Principato, Carteggio di P. F. Riccio, filza 2ª c. 274): "Di più la S. V. ha da fare usare ogni diligentia per far fornire lo adornamento del quadro che fece il Bronzino qual'e nel oratorio della Duchessa nostra Signora, qual s'ha da mandare a detto monsignore di Granvela a detto luogo di Besanzone per una sua capella che nuovamente ha fatto fare."

Vasari, interrupting his chronological account of Bronzino's work to list the various Medici portraits, goes on to say that at about the same time, that is, about the time of the Deposition, he painted two carnival decorations,[1] and "un quadro di singolare bellezza" that was presented by Cosimo to Francis I.[2] The latter is the well-known picture now in London (Pl. 21). One of the Carnival decorations may well be, as Venturi supposes, the Venus and Cupid in Budapest (Fig. 20), which looks like a first, not altogether *réussi*, idea for the London Venus. Both paintings must date from about 1546. Their relationship in subject and feeling is close — in each case we have an adolescent Cupid, a hideous old hag (Jealousy?) appearing in the background, the masks on the ground, the carefully painted flowers, and so forth, and the Venus in London borrows the gesture with which she holds the arrow above her head from the Cupid in Budapest. But whereas the Budapest picture is awkward to a degree in the posture of the Venus, in the unlovely lines made by her legs and those of Cupid, and from the fact that the composition seems slightly askew, — it "goes back" farther at the left than at the right, — the London picture, on the other hand, is completely successful. It is Bronzino's most beautiful allegory and most poetically conceived work. The classical-literary atmosphere, the touch of charming Renaissance pedantry about it, no doubt appealed to Cosimo and Francis.

And all this still gives it an air, and we think, "How ineffably, how deliciously artificial," and we enjoy the modern pleasure of indulging our time-sense before this picture, whose literal meaning we are unable entirely to decipher. Is this old hag who tears her hair Envy or Folly? And who is the lovely mysterious creature appearing behind the rose-strewing putto, and offering Venus

[1] Vasari, vii, 596, 597.
[2] *Ibid.*, vii, 598.

a honeycomb? And the woman who draws the curtain at the left? But the answer to these questions does not matter in front of this supremely satisfactory design, in its beautifully "closed," immobilized quality, profoundly typical of the High Renaissance, in its content by a touch of decadence incomparably evoking the tragic end of a great period.

In 1545 Bronzino began work on two commissions, which were to occupy him on and off for a number of years. The one was the decoration of Eleonora's private chapel in the Palazzo Vecchio, not complete till nineteen years later; the other was the furnishing of cartoons for the Ducal tapestry manufactory. A discussion of the chapel we may leave till later; the tapestries must now claim a moment's attention. It was Cosimo's idea that by establishing a manufactory under the direction of competent Flemings, the Florentines might be induced to buy their *arazzi* at home instead of in the Low Countries. That the manufactory was already operating in 1545 we gather from a letter of Cosimo to Don Francesco de Toledo, then living in Brussels.[1] We know also that on October 20, 1546, a contract was signed between the Ducal Government and two Flemish master-weavers, Jehan Rost and Niklaes Karcher,[2] in which mention — afterwards cancelled — is made of two tapestries already on the looms and almost finished. These tapestries were destined for the Sala dei Dugento in the Palazzo Vecchio. The first mention of the project of weaving tapestries for this room, however, does not appear to be in the contract, but in a letter of December, 1545, from the Ducal majordomo to the secretary Cristiano Pagni,[3] from which we learn that one cartoon of Bronzino's, presumably the first, was then ready. On August 16, 1547, Rost delivered one tapes-

[1] Letter quoted by Geisenheimer, "Gli Arazzi nella Sala dei Dugento" *Boll. d'Arte*, iii (1909), 137–147.

[2] A. S. F. Rogati di Ser Giov. Batt. Giordani G 299, 127 r., 132 n.; Clapp, p. 184.

[3] Quoted by Geisenheimer, *loc. cit.*, from *Cart. Med.*, p. 375 a. c. 58.

try "con I° freggio staccato perche va alla porta delle camere di S. Ex^a,"[1] which presumably is the one representing "Joseph selling the corn to his brothers," [2] since the other that was cut in this fashion, "the Dream of the Stars," was not delivered till two years later. And on September 15 Karcher delivered another tapestry, "la presura di Josef," [3] which in all probability is the same as the "Captura di Beniamino" of the later inventory of 1549, and which figures as the "Cattura di Simeone" in the final list of 1553. These two tapestries, then, were probably those already on the looms in October, 1546, mentioned in the contract with the master-weavers.

We may assume, then, that the cartoons for these two tapestries were ready before Bronzino went to Rome, — the precise date of his departure is not known, but it was probably in the early part of 1546, — and that the cartoons for the remainder were not begun till 1548, on his return to Florence. Such seems to be the implication of a letter written by Bronzino to the Duke, dated April 30, 1548. On May 15, 1548, he writes another letter to Cosimo, which seems to imply that he had, before leaving Florence, been paid for some of his cartoons.

In the letter of April 30, Bronzino says that he has written to Raffaelo del Borgo to come to Florence as his assistant in the matter of the tapestries.[4] We have seen that this artist had already collaborated with Bronzino in the decorations of Villa Imperiale. Raffaelo duly came, and helped Bronzino for more than three years, transforming the master's sketches into cartoons, not, we may suppose, without diminishing to some extent their artistic quality.

[1] Note of the Guardaroba quoted by Geisenheimer, *loc. cit.*, p. 141. This is no. 9 of the Inventory of 1553.

[2] Note of the Guardaroba, quoted by Geisenheimer, *loc. cit.*

[3] Reproduced, Geisenheimer, *loc. cit.*

[4] Gaye, ii, 368; Vasari, vii, 599.

By the first of October, 1548, six more tapestries were ready "VI Panni grandi d'arazzo d° (d'oro) e seta della storia di Josef." [1] In the Inventory of all the tapestries finished by July 15, 1549, seven are listed, two of these on designs by Pontormo, one on Salviati's design; the remaining four are due to Bronzino. Of these, three were executed by Rost, namely, "la vendita di Josef," [2] "la prigiona di Josef," [3] and the "XII fratelli di Josef"; one by Karcher, the "captura di Beniamino." [4] Three more, on Bronzino's designs, were delivered on August 3, 1549, that is, just before the end of the three-year contract of the Ducal Government with Rost and Karcher. They were "il sole luna et le XII stelle," "la fuga di Josef della Regina," and the "XII manipuli." Ten tapestries were now ready in all, seven of them by Bronzino, and these ten sufficed to cover the walls of the Sala dei Dugento. Ten more, however, were ordered, on Bronzino's designs, and duly delivered. The date, 1549, is woven into the tapestry representing "The Feast given by Joseph to his brothers." [5] On August 21, 1553, three more tapestries are noted as having been delivered by Rost. As Rost did nine tapestries in all, and six had already been completed in 1549, the three here referred to must be "The Retention of Benjamin," [6] "Arrival of Joseph's Brethren in Egypt," [7] and the "Burial of Joseph." The remainder represent: "Benjamin received by Joseph," [8] "Joseph's cup," "Joseph making himself known to his brothers," "Joseph

[1] Guardaroba, F. 15, 91 v., 94 v., quoted by Geisenheimer, *loc. cit.*

[2] This is the tapestry delivered in 1547, above referred to.

[3] A copy of the cartoon by Allori is in the Uffizi, no. 15721. Photograph of the Tapestry by Rossi, Milan.

[4] This is the tapestry referred to in the Guardaroba notations of 1547 as "la presura di Josef," in the final inventory of 1553 as "La ritentione di Simeone da Josef," to which reference has already been made.

[5] Reproduced, Geisenheimer, *loc. cit.*

[6] This is also called the "Coppa di Josef" (in the Inventory of 1553). Reproduced, Clapp, fig. 134; Geisenheimer, *loc. cit.*

[7] Reproduced, Geisenheimer, *loc. cit.*

[8] A drawing after this composition by Allori is in the Uffizi, no. 10311.

dicea Filza 613, car. 27 Verso : Letter of Pierfrancesco Ric
the Duke :
Di Firenze, il primo d'Ottobre 1548
Li Arazzi nuovi della sala, che sono 6 panni, si
sono di tela, et girano braccia 36 incirca. EO
che armare + soppannare le portiere.

making himself known after the Feast," "Arrival of Jacob in Egypt," and "Jacob blessing the sons of Joseph."

At present the tapestries are divided between the Sala dei Dugento in the Palazzo Vecchio at Florence, where nine are exhibited, — eight of Bronzino, one of Salviati, — and the Quirinal Palace in Rome, where the Pontormos and the remaining Bronzinos are to be seen. Of the entire twenty, six are of narrow format (that is, higher than they are wide); two are of a special shape to fit around the doors leading from the Sala dei Dugento into what were once the apartments of Cosimo I; the remainder are rectangular — wider than they are high. The most interesting of Bronzino's designs is the "tazza di Josef — Ritentione di Beniamino," [1] which, however, is so distinctly Pontormesque that we must suppose it based on a sketch of Jacopo's. With regard to the remainder, the second ten show a considerable falling off, which cannot be ascribed altogether to the increasing share which Raffaelo dal Colle probably had in preparing the cartoons, since he ceased collaborating with Bronzino in 1551. It is probable that Bronzino himself tired of this work before its completion. Like all Italian sixteenth-century tapestries, the scenes are conceived as pictures in perspective, without any regard to the particular aristic demands of tapestry as a medium, and as a wall-decoration. It is useless, however, to complain of the tendency of a whole epoch, and to condemn the sixteenth century in Italy for not being the Middle Ages in Flanders; and if they were better merely as *woven pictures*, we should doubtless fret less at their unsuitability as tapestries. The color-scheme is pale and weak, and makes no attempt at getting the rich yet flat surface which the taste of to-day enjoys. On the whole, with their large muscular figures and their *emphase*, they are far less successful than the more purely decorative, trivial, and, so to say,

[1] Reproduced, Geisenheimer, *loc. cit.*; Clapp, pp. 186–187.

Pompeian, tapestries which Bacchiacca was designing at about this very time.[1]

In addition to the Joseph series, Bronzino made a cartoon before 1549 for the tapestry now in the Uffizi, "Justice Liberating Innocence," [2] and at about the same time the cartoon for a "Triumph of Flora" preserved in the same Gallery.[3] They have the same character as the Joseph series, and like them are surrounded by wide decorative borders filled with the nostalgic débris of the Renaissance, masks and fauns, garlands of fruit and vegetables. One further unimportant tapestry representing the coat of arms of Cosimo and Eleonora was woven, not by Rost or Karcher, but by an Italian, one Francesco di Pascino, probably in 1552.[4]

The large Christ in Limbo of 1552 ushers in the decline.[5] All Bronzino's worst faults, which dogged him from now till his death twenty years later, are present in this work. The glamor of Michelangelo — from which no Florentine of the time except Pontormo could escape safe and himself — held him in a spell, was the direct cause of these unpleasant, cold, contorted nudes, of this apotheosis of academic draughtsmanship at the expense of any sense, let alone of paint, — for that Bronzino never had, — but even of color. These over-muscular, yet somehow unexer-

finished May 1, 155

[1] For that matter, it seems easier to enjoy the wash drawings which Alessandro Allori (Uffizi, nos. 10311, 15721) made after two of Bronzino's tapestries than the originals themselves.

[2] Rigoni, *Catalogo della R. Galleria degli Arazzi*, Firenze, 1884. Noted in the Inventory of July 15, 1549, "Innocentia di Bronzino"; Photo. Alinari, 1789.

[3] According to Rigoni, *Cat. cit.*, who does not state his authority, woven by Rost in 1553. Photo. Alinari, 1790. Formerly in the Galleria degli Arazzi.

[4] Rigoni, *Cat. cit.*

[5] Vasari, vii, 599. It was commissioned for the Zanchini Chapel in Santa Croce and is now in the Museum (ex-Refectory) of that church (Pl. 36). It is signed and dated. From 1821 until recently it was in the Uffizi, no. 1271. The Uffizi Catalogue of Drawings, followed by Schulze, states that no. 1787 in that Collection is a drawing for this Christ in Limbo. It is, on the contrary, a study for Alessandro Allori's rendering of the same subject in the Colonna Gallery at Rome, which, however, has certain affinities with Bronzino's picture in Santa Croce.

arbaria 4°. 12, fol. x : addi xxii. d'Aprile MDXLVI
Noterassi in questa carta l'arazzerie verranno in casa d
stri fiammighi condotti da S. Ex.a
portiera di seta + d'oro in quale è intessuta l'innocentia
animali + figure da M.ro Janni fiammingo.
addi xv. di maggio
portiera di seta + d'oro in quale è intessuta la prima
varii animali + fiore dal detto M.ro Janni.
coperta da some di lana et seta intessuta l'arme di

cised bodies, with their mannered, insincere, and theatrical gestures repel us, who, in "religious" pictures at least, prefer the genuine, naïve simplicity of more childlike, more primitive conceptions. Such considerations as to the content of the picture weighed, we may assume, not at all with Bronzino's contemporaries. This frozen flesh disturbed them as little as the frozen color — that clash of blue, yellow, green, pink, orange, and heliotrope which forms such a typical late Florentine harmony. They had eyes, we may suppose, only for anatomical correctness and for intricacy of composition. Bronzino indeed performs fine things under the latter head. His isolation of the Christ, not only by painting him in the light and in the centre but also by the way in which the gestures of the persons below tend to draw the eyes toward him, is masterly. The figures help each other out of Limbo, climbing to the left and right of an empty rectangular-shaped space (whose only function is to emphasize the Christ), in the manner of a crowd surging out of the pit of a theatre on to the stage. The nearest figures, indeed, are more in the spectator's plane, as it were, than in that of the picture, a device Bronzino was to use more than once. The main action is composed after a scheme of crossing diagonals (which meet in the Christ) contained within a rectangle. A feeling of depth, which was certainly from now on one of Bronzino's principal objects of research, is attained on this system. An additional extra-artistic interest for contemporaries would reside in the number of portraits of Florentine introduced into the picture as members of the crowd. Vasari identifies five. The three old men to the left of the Christ are likenesses of Pontormo, Bacchiacca, and Gello, but this bearded dignified type reoccurs so many times in Bronzino's work that one cannot feel that we have here a record of the individual persons. Of the odious, grotesque demons at the top of the picture, nothing need be said, except that by their over-realism they re-

1. V Verso: addi V di giugno
Una coperta da some simile da 4° fanni detto.
addi 31 di luglio
Uno panno da altare di seta + oro dentrovi una
età da M° Nicola tappezzieri.
addi XII di Settembre (7bre)
Una coperta di seta e lana da some con l'arme

mind us merely of the distance Italian art has travelled since the days of the Campo Santo and of Nardo's fresco in Santa Maria Novella. The curled and perfumed Christ — so at least he seems — was a favorite model of Bronzino's. He occurs twice again in this same picture — in the figure seen with his head in profile to the right of Christ, and in the figure partly cut by the right edge of the frame. He is to be found twice again in Bronzino's last altar-piece, the Raising of Jairus's Daughter in the Gaddi Chapel in Santa Maria Novella.

Soon after the Christ in Limbo, according to Vasari, we must place the Ascension in the Guadagni Chapel in the Annunziata.[1] Vasari's dating receives a certain confirmation from the fact that the chapel was founded by the Guadagni in 1550. But not much can be gathered from this large composition, so darkened is it by time and candle-smoke. A wash drawing in the Uffizi (no. 13843) after the picture, not from Bronzino's hand, gives one a much better general idea than an examination of the original itself. It is curious to observe how the adolescent angel to the right of Christ (can this be the angel which Borghini found lascivious?)[2] employs the gesture of the rose-strewing putto in the London Allegory.

In 1553 Bronzino performed a work of mere copying. He painted a replica of the Deposition, which had been sent nine years before to Granvelle, to be put over the altar of Eleonora da Toledo's private chapel. To it, however, he added two wings, in the one representing Gabriel, in the other the Virgin Annunciate.[3] This altar-piece is again in the place for which it was destined.[4]

The Venus and Cupid painted for Alammanno Salviati, now in the Colonna Gallery (Pl. 37), is mentioned by Vasari[5] just after the replica of the Pietà, and stylistically it accords well with

[1] Vasari, vii, 600.
[2] Borghini, *Il Riposo*, i, 130.
[3] Vasari, vii, 597.
[4] Returned from the Uffizi in 1909.
[5] Vasari, vii, 600.

Bronzino's manner about 1555, to which date, *circa*, we may thus assign it. It is cold in color and undistinguished in content, but the easy rhythmic flow of line, the well-balanced and tightly closed composition, neatly arranged in three planes, compensate us for its defects and allows us to admire the skill, the *talent* of its author. No one of course could have been less sensuous than Bronzino, less fitted to treat so Venetian a theme, yet he achieves, when all is said, a certain poetry of his own, a kind of precise and lapidary verse. Witness, at the head of Venus, those three wintry roses!

The same gallery contains a Holy Family (no. 106), which must date from about the period of the Venus, given the resemblance between the Christ-child in the one and the Cupid in the other picture. It fits here, too, into the chronological list of Bronzino's Madonnas. The rose and crass blue point to a late work. The motif of the little S. John offering flowers reminds one of the Faudel-Phillips Madonna. But in the later picture we have a much more curious arrangement. The Virgin makes a gesture as if to ward off the little S. John, the while she looks down at her son sleeping and standing leaning against her knee.

We must conclude that Vasari overlooked this picture since it cannot be identified with either the Madonna for Messer Giovanni de Statis (which is specified as small),[1] or with that for Luca Martini wherein the engineer himself appeared as donor.[2] Its authenticity, however, does not admit of doubt.

After the Venus for Salviati, Vasari mentions a Christ with the Cross, surrounded by six saints, which Bronzino painted for a chapel in the Duomo of Pisa, a commission obtained through Luca Martini.[3] The commission must already have been awarded

[1] Vasari, vii, 595.
[2] *Ibid.*, vii, 600. The others mentioned by Vasari can be accounted for.
[3] *Ibid.*, vii, 601.

by February, 1554, for on February 23 we find Bronzino writing a polite letter to Bartolommeo da Forcoli, *operaio* of the Duomo, expressing his pleasure at being given the opportunity to do some work in Pisa, and especially in the cathedral.[1] The contract provided that the picture was to go on the altar "delle Grazie," and that Bronzino was to execute it "secondo un disegno che ha fatto, dove è un Cristo con la croce in mano et intorno vi sono li sei santi infrascritti cioè: San Bartolommeo, Sant' Andrea, San Giovanni evangelista, San Michel' agnolo, San Piero Martire et Santo Stefano."[2] The document goes on to specify that Bronzino must paint this picture himself, either in Florence or in Pisa, according to his convenience, and that it must be finished by October, 1556. In determining the date of execution, the Diary of Pontormo, kept during the years 1554–56 comes to our aid. On Tuesday, March 10, 1556, he notes going to see a picture of S. Bartolommeo by Bronzino, and a few days later, on the 19th, he meets Bronzino who is just sending a picture to Pisa. There can be no question that the two references are to our picture. Bronzino therefore had completed his commission six months ahead of the time called for in the contract, and had chosen to paint the picture in Florence.

It was probably at this time that Bronzino painted the now lost Madonna for Luca Martini above referred to. Martini was represented in this picture as donor, holding a basket of fruit and flowers, in complimentary allusion to his work of reclaiming the Pisan Maremma and rendering it fertile by a system of canals. We may suppose that this motif pleased, for there exists in the Museum of Faenza a very damaged portrait of Martini holding a basket of fruit and flowers, which may well have been, in its original state, an autograph Bronzino. The identification of the

[1] Document transcribed by I. B. Supino *Arch. Stor. dell' Arte* (1894), p. 448.
[2] *Ibid.*

person as Martini is assured by comparison with an obviously authentic Bronzino portrait in the Pitti, of a bearded and dignified man holding in his hands an elaborate plan of the canal system of the Pisan Marshes (Pl. 38). Clearly this man can be no one but Cosimo's engineer. The dark, to all intents monochrome portrait undoubtedly dates from this very time of the Pisan altarpiece.

More important is the large, well-known portrait of Eleonora of Toledo, with her son Don Garcia, in the Tribuna of the Uffizi (Pl. 39). This is apparently the portrait mentioned by Vasari,[1] who, however, erroneously states that the child is Don Giovanni.[2] Eleonora and Don Garcia both died in 1561, before which year the picture must have been painted. On the other hand, Don Garcia cannot be much more than six years old, Eleonora seems about thirty,[3] which allows us to date it between about 1552 and 1555. The Duchess sits still and unmoved, in her rich black, white, and brown brocaded dress, the same dress in which she was so soon to be buried,[4] with one hand lightly laid on her son's shoulder, the other with unnatural stiffness stretched out on her lap, in a manner recalling the left hand of the lady in the Widener portrait, but yet more lifeless, for now Pontormo is further than ever from influencing our master, and the formula which he learned from him has been chilled out of all recognition.[5] This later style of Bronzino's must have appealed to Eleonora's very Spanish sense of formality, of reserve and decorum.

A little later perhaps came the Portrait in the Uffizi of a Lady (Pl. 40) whose name is unknown to us, but who must have been a passionate admirer of Michelangelo's art. On the table

[1] Vasari, vii, 598.
[2] See *Catalogue Raisonné* for the iconography of this picture.
[3] Eleonora was born in 1522, Don Garcia in 1547; ~~Florentine style~~.
[4] Young, *The Medici*, ii, 288, 289.
[5] An excellent atelier copy of this portrait is in the collection of Mr. Ralph H. Booth in Detroit; see *Catalogue Raisonné* of attributed pictures.

beside her is a statuette of his Rachel. On the table-ledge and in the arms of the chair in intarsia are representations of Michelangelesque river-gods, among them the Day of the Medici Chapel. There is no foundation for the belief that this lady may be identified with Vittoria Colonna.

In the second half of the decade we must place the absurdly mannered "Noli me tangere" in the Louvre (Pl. 41).[1] This work is generally thought to hark back to a cartoon of Michelangelo's, now lost, from which Pontormo painted a picture, probable under his direct supervision, in 1531, for the Marques del Vasto,[2] and later a replica for Alessandro Vitelli. These, too, are lost, but in the Magazine of the Uffizi, is a copy of Pontormo's picture, by Franco, a comparison with which indicates that Bronzino's work is only remotely derived from Michelangelo's conception.[3]

The Stroganoff Holy Family, which dates from these years and more probably from toward the end of the decade under discussion, is one of the most academic and *voulue* of Bronzino's compositions. Mary and the young Baptist form the well-known pyramidal composition, which is balanced by the Christ-child at the right and Joseph's profile at the left. The latter is in the shadow and forms the darkest part of the picture, but is beautifully balanced by the Christ-child, who is in the full light but with a dark drapery fluttering out behind him, which accentuates the contours of his body. The color, as reported by Lasareff, is more harmonious than usual with Bronzino, although of a typically late Florentine kind; the forms, on the other hand, are uncompromisingly sculpturesque. He perhaps never designed a figure where the contrapposto, for which he had such a passionate

[1] Vasari, vii, 277.

[2] For the documents concerning Pontormo's picture and its date see Frey, *Briefe an Michelangelo*, pp. 309 f., and *Dichtungen*, pp. 327, 509; Berenson, *Drawings*, ii, 93. See also Vasari, vi, 276, 575.

[3] For a reproduction of Franco's picture, see Gamba, *Boll. d'Arte*, iii (1909), 148.

and Michelangelesque affection, was more completely carried out than in the Madonna of this Holy Family.

After the death of Pontormo, on January 1, 1557, Bronzino finished the frescoes in the choir of S. Lorenzo which his former master had left incomplete. According to Vasari he painted many of the nudes in the lower part of the Deluge and a strip about a *braccio* wide for the entire length of the fresco of the Resurrection.[1] The frescoes were unveiled on July 23, 1558. They were severely criticised by Vasari and others, and seem never to have been popular. Richa's opinion is typical ". . . ma per non essere dipinture che per l'invenzione, per la disposizione, e per il calorito valessero molto una tal perdita non e da piagnersi."[2] They were all whitewashed in the middle of the eighteenth century.

Vasari mentions an Allegory painted for Don Francesco, which is in all probability the little Allegory of Happiness now in the Uffizi (Pl. 42).[3] It is over-complicated to the point of illegibility, a "literary" work in the taste of the times, frosty in color, of a mineral hardness in the forms. If this work, painted about 1560, was indeed Don Francesco's Allegory, the contemplation of its apparently joyful, but in reality equivocal, subject-matter, brought no light to the eyes of the melancholy young prince who looks at us in the Stibbert portrait (Pl. 46). That this last is indeed Don Francesco, will, I believe, be apparent to anyone who compares it with the earlier portrait in the Uffizi, the miniature in the same gallery, and the later excellent atelier-piece in the Pitti, presumably painted toward the end of his life (Pl. 53). The Stibbert head is one of those portraits which compensate us for the dreariness of Bronzino's large compositions at this time. Francesco here appears to be in his twenties,

[1] Vasari, vi, 288 n.; vii, 602; Moreni, ii, 19.
[2] Richa, v, 29.
[3] Vasari, vii, 604.

and, as he was born in 1541, we may date the portrait in the sixties.

From a letter of Bronzino's of April 15, 1564, we know that the frescoes in Eleonora's chapel in the Palazzo Vecchio, which had been commissioned in 1545,[1] were not yet completed. He promises that they soon will be: "non manco . . . di dar fine a quel tanto che manca nella capella di Palazzo." [2]

But I am inclined to think that little remained to be done; or at any rate that the cartoons for the whole must have been completed by the early fifties, since the manner of these frescoes is closer to the Christ in Limbo, for instance, than to the Deposition for Elba or the Santo Stefano altar-piece, works of 1565 and 1564–5 respectively. On the entrance walls of this small private oratory of the Duchess, Bronzino painted the Adoration of the Bronze Serpent; on the window-wall, Moses striking the Rock and The Fall of the Manna; and on the wall opposite the window, The Passage through the Red Sea (Pl. 43).[3] On the ceiling, within an oval space divided into four compartments, he depicted, one in each compartment, S. Jerome kneeling in penitence with the Lion (Pl. 44), S. John with the Eagle, seeing his vision on Patmos, the Archangel Michael slaying a Devil, and S. Francis receiving the Stigmata. The whole of this decoration forms a unified scheme. The wall-paintings are enclosed within broad painted arches supported on side columns. The crowns of these arches are tangent to the painted oval framework of the ceiling decoration, the spandrels being filled with architectural ornamentation in grisaille enclosing medallions containing mono-

[1] It is to be observed that the first payment for work on this chapel was made on September 26, 1553, and it seems clear to me from the style and from the documents that the frescoes may be considered as falling within the period treated in this chapter and that we may date them ca. 1550–64, instead of, more loosely, 1545–64 as is generally done.

[2] Gaye, iii, 134.

[3] The fourth wall is occupied by the altar-piece of 1553.

chrome figurines. The frescoes of the entrance- and window-walls are broken into by the framework of door and window respectively. In the case of The Bronze Serpent, in the space above the door we see the image coiled about a cross erected on a mound, while disposed on either side are the sufferers from the "fiery serpents."[1] The subject gave Bronzino an admirable opportunity for displaying his knowledge of the nude, since the victims of the serpents could be represented in various postures of struggle and pain. The two subjects on the window-wall did not lend themselves so well to the use of the nude, though a very fine academic study is the man with the pitcher on his shoulder half-kneeling at the right. The "figure with the pitcher," speaking generally, is indispensable in cinquecento art and occupies — I think Woelfflin has remarked on it — the same place of importance as the running angel in the quattrocento.[2]

The Crossing of the Red Sea, the only one of these frescoes painted on an unbroken wall, was the most famous.[3] It is, as can be seen in the reproduction, unfortunately somewhat damaged, especially at the lower left corner. The beautiful nude figure at the lower right should be compared with the Borghese Baptist (Pl. 26). The gesture of Moses, who, arm outstretched, points rather languidly with his forefinger, is a favorite one with Bronzino. The youthful figure seen in profile against the centre rock employs a gesture practically identical. It occurs again twice in The Bronze Serpent, four times in the Limbo, and once in the

[1] Numbers, xxi, 6–9. Doubtless it was not only for compositional reasons that Bronzino used the motif of the cross. In Catholic theory the brazen serpent is figuratively Christ Crucified, faith in whom is efficacious against the bites of the Hellish serpent, just as in the Mosaic story, those who were bitten were cured by looking at the bronze image.

[2] Above the door, two putti hold the sacramental cup, which latter at the same time served a symbolic purpose, bearing on the scene of the water gushing from the rock, since the rock was figuratively Christ, the shedding of whose blood saved the world as the water saved the lives of the Israelites.

[3] It was engraved by Hieronymus Cock of Antwerp. We have a drawing in the Uffizi, no. 6704, for the nude figure who is seen from the back, at the left.

Deposition of 1565. So far as distance and depth are concerned, it seems to me that Bronzino succeeds better here, where he simply endeavors to paint "to the horizon," than in his more elaborate and artificial later attempts.

Among the crowd are many admirable portraits. Indeed it is hard to believe that we are here in a company of harassed Jews fleeing from slavery. This is rather a society of the elect, of youthful antique gods and fair Renaissance ladies. The sea to which these creatures of a marble formality have come is icy and still, and the arctic impression is borne out by color of a boreal coolness.

In 1564–65 Bronzino was working on a Nativity for the church of Sto. Stefano in Pisa which had been commissioned by Cosimo I.[1] In this over-filled, not too clear composition, there are no less than twenty figures surrounding the Christ-child. Compared with the quattrocento feeling of the Budapest Nativity, this picture marks an "advance," that is to say, there is more depth and more chiaroscuro. Nevertheless, in spite of this feeling, which looks toward Correggio, toward the Baroque, toward the "spotlight" method of composition, we find motifs which Bronzino has remembered over many years. Such is the shepherd kneeling with the basket of fruit at the right foreground, who has already appeared in the Budapest Nativity, while the putto at the upper right is directly imitated from one of Pontormo's putti in the destroyed decorations of Careggi, for which we still have the drawing (Uffizi, no. 458).

In 1565, on the commission of Cosimo himself, Bronzino painted the large Deposition which was sent to the Cloister of the Zoccolanti in Porto Ferraio on the island of Elba,[2] and which

[1] Vasari, vii, 602, 603. For the correspondence between Cosimo and Bronzino, which establishes the date of this picture, see Gaye, *Carteggio*, iii, 134, 165, 166.

[2] Gaye, iii, 166. This picture was, before the recent war, in the Museo di S. Marco in Florence.

is now in the Magazine of the Academy in Florence. It is much darkened by age, rather oily in surface, and warmer in tone than is usual with Bronzino. It is a dreary composition of twenty-six figures, where even the "bella perspettiva" so beloved of the cinquecento failed our artist, for the figures about the cross in the background are too small with respect to the plane they are in. On the whole distinctly a "magazine" picture, which deserves its present location.

While Vasari was preparing the second edition of his "Lives," in 1567, Bronzino was working on a large fresco in the left aisle of S. Lorenzo. The subject was the martyrdom of the patron saint of the church, and the commission, which again was given him by Cosimo,[1] including an order to paint a fresco in the corresponding space of the right aisle opposite. This Bronzino did not find time to do before his death, and looking at what remains to us, we cannot sincerely regret his inability. The Martyrdom of S. Lorenzo is empty of all significance, devoid of taste, crassly Michelangelesque. Yet even here the groups of portrait-heads (seen at the foot of the statues of Mercury and Hercules) are good of their kind. The fresco was unveiled on August 10, 1569.

Unfortunately for Bronzino, there seems no reason to doubt Borghini's statement that the last work he delivered was the large altar-piece representing the Raising of Jairus's daughter, in the Gaddi Chapel of Santa Maria Novella. Insensitiveness to color could go no further, and how tired he was may be judged by the fact that he uses the same model for two of the principal personages in the foreground, dressing them in robes of the same color. The genius who, flying above the group, blows a tuba, is an enlarged version of a genius in the Uffizi Allegory. Such a repetition of a motif over an interval of years was, as we have seen, frequent with Bronzino.

[1] Gaye, iii, 166.

Yet even in this last decade of his life, Bronzino could produce masterpieces in portraiture. Mannerist that he was, nothing could be more direct than the Portrait of a Lady in the Gardner Museum (Pl. 47), nothing more candid than the Bust-portrait of a Girl with a Missal in the Uffizi (Pl. 48). Their economy, their sobriety, the firmness of the drawing, the beautiful modelling, show us what he could do when, forgetting theory and Michelangelo, he set out to record faithfully — within the limits, of course, of his severely classical Florentine training — the object before him. Even his color sense returned when he had to paint a portrait. Very cool it is in the Uffizi Girl and subordinate always to the drawing, — a mere filling in of outline, — but always appropriate to the mood and the subject. We shall not see the like of these portraits again till Dominique Ingres.

A few notices about the painter's life apart from his work in these last years have come down to us. In 1556 he practically adopted Alessandro Allori and cared for his family, living in their house till his death.[1] In 1557, Pontormo having died intestate, Bronzino laid claim to his property, but lost the suit to the weaver Andrea d'Antonio Chiazzella.[2] In 1561 he made his will.[3] In spite of the fact that in these years he seems to have had many commissions, there is evidence that his economic circumstances were not very good. On August 7, 1563, we find him petitioning Cosimo to return to him a piece of land on the Arno, which the Duke had given him in 1555, but which after a flood had been taken back (it is not clear why), and handed over to the Order of the Knights of S. Stephen.[4]

[1] A. Furno, *op. cit.*, p. 28.

[2] January 18. Rogato da Ser Benedetto di Francesco Albizzi, Milanesi, vii, 605 n.

[3] Document quoted by Clapp. App. 2, no. 30, p. 399. A. S. F. Rogiti di Ser Giov. Battista di Lorenzo Giordani, G. 300.

[4] Furno, p. 53. *Arroto dell' Anno 1563*, N. 190 (II), c. 115[a] (Firenze, Quartiere Santa Maria Novella, Leon Rosso).

There never was any question as to the esteem in which the Florentines held him. He was a prominent member of the Florentine Academy. At the funeral ceremonies for Michelangelo, he acted as representative, with Vasari and Ammanati, of that institution, besides being a sort of official poet. He was employed in the same capacity for the Academy on the occasion of the marriage of Francesco de' Medici and Joanna of Austria in the year 1565. In December, 1571, the Academy appointed him to be its reorganizer,[1] and on June 15, 1572, he became a "Consul." He did not enjoy these latter honors long, for on the 23rd of November, 1572, he died in the Alloris' house,[2] and was buried the next day in San Cristoforo.

Borghini tells us that Alessandro Allori made the funeral oration in the Academy and reports that he also composed the following epitaph for his master:

> Non muor, chi vive come il Bronzin visse:
> L'Alma è in ciel, qui son l'osse, è il nome in terra
> Illustre ov' ei canto, dipinse e scrisse.[3]

Alessandro (1535–1607)[4] became Bronzino's most famous pupil, and after his master's death, on the advice of Vasari, took the name Alessandro Bronzino-Allori,[5] whence, as I have said, no doubt arose the belief that they were in some way related and that Angelo's last name was Allori. He adopted Bronzino's latest manner, with what results may best be seen in the Great Hall of

[1] Furno, p. 55. (Cavalucci, *Notizie storiche intorno alla R. Accademia delle arti del Disegno in Firenze*, 1873, pp. 19 f.)

[2] Vas-Mil., vii, 605 n. Milanesi quotes from the "filza di giustificazioni" of the city, 1572, no. 617, "della Decima Granducale" in the Archivio di Stato: "A di 4 di dicembre 1572. Fede per me prete Niccolò di Giovanni Brondi al presente alla cura del popolo della chiesa di San Cristoforo del Corso degli Adimari di Firenze, come sino alli 23 di novembre prossimo passato passò di questa vita la felice anima di M. Agnolo Bronzino pittore, il quale habitava in detto Popolo nella casa di Cristofano Allori, al presente di figluoili di detto Cristofano."

[3] Borghini, *Il Riposo*, iii, 103, 104.

[4] On Alessandro, see Schaeffer, in Thieme-Becker's *Künstlerlexikon*, i, 319 f.

[5] Gaye, iii, 345.

Poggio a Caiano. We owe him a rather charming and apparently authentic fresco portrait of Bianca Capello[1] (Pl. 55). In making tapestry designs Alessandro also followed in Bronzino's footsteps and he was made Superintendent of the Grand Ducal Manufactory.[2] Of the paintings listed in the Catalogue of works attributed to Bronzino at the end of this volume only the following are candidates for attribution to Alessandro: the Colonna Limbo, the two portraits in the Hermitage,[3] the little girl in the Seminario at Venice and the Bianca Capello, with the Dream of Michelangelo on the reverse in the Uffizi. It is not works of Alessandro which are commonly ascribed in error to Bronzino, but rather secondary atelier-pieces or ancient copies on the one hand, and Salviati portraits on the other.[4]

Cristofano dell' Altissimo[5] (died 1605) was a third-rate follower of Bronzino, who was commissioned by Cosimo I to copy about 300 portraits in Paolo Giovio's Collection of the portraits of famous men.[6] This *œuvre*, dating from 1552 to 1568 is extremely watered-down Bronzino, very inferior to the atelier-pieces listed in the Catalogue at the end of this volume, and easily to be told by a peculiar air of dejection and mildew, which they all have in common. Lamo relates[7] that Donna Ippolita Gonzaga had her portrait done by both Altissimo and Bernardino Campi, her court painter, and that Altissimo was deemed to have lost this competition.

[1] Uffizi, no. 1500 (1183). It came to the Gallery from Santa Maria ad Olmi, in 1871. See Palagi, *Intorno ad un ritratto di Bianca Capello dipinto da Alessandro Allori*, Firenze, 1871.

[2] On the Arazzi of Alessandro, see Geisenheimer, *Riv. d'Arte*, iv, 109.

[3] A portrait ascribed to Alessandro, and having much in common with no. 124 at the Hermitage, was no. 1 at the Oldenburg sale in Amsterdam, 1924.

[4] It may be remarked that he is very seldom confused with Pontormo.

[5] Vasari, vii, 608.

[6] See Müntz, *Le Musée des Portraits de Paul Jove*, Paris (1900), pp. 18 ff.; also Kenner, *Jahrb. d. Kunstwis. Samml. d. allerhöch. Kaiserhauses*, xviii (1897), 153.

[7] Lamo, *Discordo intorno alla Scultura e pittura*, Cremona (1584), p. 53.

Lorenzo della Sciorina (died 1598),[1] Stefano Pieri (1542–1629),[2] and Giovamaria Butteri (ca. 1550–1606)[3] are mentioned by Vasari as academicians who had studied under Bronzino and who did work in connection with the obsequies of Michelangelo and the marriage of Giovanna d'Austria. Santi di Tito (1536–1603),[4] a fourth-rate Florentine of whom Titian used to make fun, was also influenced by Bronzino, as his portrait of Senator Carlo Pitti in the Johnson Collection at Philadelphia plainly shows.[5]

However, though these academicians were followers, in the narrow sense, of Bronzino, it is in Flanders and Spain that we must look for his artistic descendants, in such men as Antonio Mor, Pourbus, Pantoja de la Cruz, and Alonso Sanchez Coello. They did not inherit Bronzino's sense of design, nor yet his mannerism, but they painted aristocratic portraits, full of dignity and reserve, and of a certain stiff, encrusted elegance. At the end, however, these distant kinsmen of the great Florentine degenerated into mere meticulous painters of jewels and fans, and their cardboard beauty was swept away by the loose brush-work, the dash and sparkle of Rubens and Velazquez, whose origins were also in Italy, in Titian, in Caravaggio, men whose names stand for opposition to Classicism and the Academy. It was not till David and Ingres that the Bronzinesque again found champions, and after a complete eclipse during the reign of Impressionism and the Ruskinian worship of the primitives, the Bronzino-tendency has found an outlet once more in the search of contemporary artists for form and solidity — the main motive behind the present Cézannesque reaction.

[1] Vasari, vii, 610.
[2] *Ibid.*, 610.
[3] *Ibid.*, 608 and n.; Baldinucci, x, 144.
[4] Vasari, vii, 619.
[5] Reproduced in *Burlington Magazine*, ix, 357. See also, Catalogue of the John G. Johnson Collection, no. 87.

CATALOGUE RAISONNÉ OF THE AUTHENTIC PAINTINGS OF BRONZINO

CATALOGUE RAISONNÉ OF THE AUTHENTIC PAINTINGS OF BRONZINO

Unless otherwise indicated, measurements are given in the metrical system

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BALLS PARK (HERTFORD)

now in London's Nat. Gallery

Sir George Faudel-Phillips, Bart.

HOLY FAMILY

The Madonna, three-quarters length and turned three-quarters to the left, gently envelops the Christ-child with her right arm. He stands, or half-kneels, on her lap, looking at the cross of the little S. John which he holds at arm's length in his left hand. In his right he holds a wreath of flowers above his head. S. Elizabeth looks over the left shoulder of the Virgin. The half-figure of the little S. John occupies the right lower corner of the picture. The Madonna's left arm enfolds him. He holds the bowl of water in his left hand, a bunch of wild strawberries in his right. Both he and the Madonna look at the Christ-child, who pays no attention to them. The figures are far forward in the picture and almost fill it, but there is an indication of a rocky background. At the upper left corner, a wall, large entrance-gate and a house.

Restored signature at the lower left corner: B.ONZO FL..ETINO. Perhaps the second Madonna for Bartolommeo Panciatichi mentioned by Vasari. Other versions of this picture in Parma and in the Cornwallis-West Collection at Lymington.

Date: ca. 1535.

Reprod. Photo. Pl. I in the article by Phillips cited below; fig. 10 in P. C. A.

Bibl.: Sir Claude Phillips, "An Unknown Bronzino," *Burlington Magazine*, XXVI (Oct., 1914), 3; Lasareff, "Zwei Neue Madonnen von Bronzino," *Jahrb. f. Kunstwissenschaft*, 1923, pp. 249–258.

BERGAMO

Accademia Carrara

567 (Morelli Collection, 65). PORTRAIT OF ALESSANDRO DE' MEDICI

H. 0.55; w. 0.41.
Bust-portrait. He is turned three-quarters left and wears a suit of armor.

Berenson and Clapp hold this portrait to be a genuine Bronzino. The latter regards it as the prototype for the portrait of Alessandro which was once in the Thode Collection at Heidelberg (later, and perhaps still, in private possession at Cargnacco, Lago di Garda) which Schulze, on the other hand, regards as the original. I do not know the Cargnacco picture, but see no reason to doubt that the Bergamo portrait is an early Bronzino. A copy of the latter is to be found in the Corridor between the Pitti and Uffizi, inscribed in sixteenth-century lettering: ALEX. MED. FLOR. DUX. I. LAURENS. F. A poor copy was once, according to Frizzoni, in the Collection of Lord Dudley in London.

Date: ca. 1532–37.
Reprod. Pl. 8.
Bibl.: Frizzoni, *La Galleria Morelli in Bergamo*, 1892, p. 19; Berenson, p. 121; Clapp, pp. 170–173; *Elenco dei Quadri dell' Accademia Carrara in Bergamo*, 1912, p. 108; Baron C. A. de Cosson, *On a Portrait by Angelo Bronzino* in Sotheby, Wilkinson and Hodge, *The Wilton Suits*, Pt. II, pp. 31 ff.; Schulze, p. xxxv.

BERLIN

Kaiser Friedrich Museum

338. PORTRAIT OF A YOUNG MAN

Panel. H. 0.86; w. 0.67.
Three-quarters portrait. He sits on a stone bench facing the spectator and holding a letter in his hands. He wears a grayish-black coat with the white of an undergarment showing at the neck and wrists.

Date: ca. 1540–45.
Reprod. Pl. 13; Photo. Hanfstaengl; fig. 31 in P. C. A.
Bibl.: Berenson, p. 121; Schulze, p. iv.

338a. PORTRAIT OF UGOLINO MARTELLI

Panel. H. 1.02; w. 0.85.
He is dressed in black and wears a black cap. He sits, his head turned slightly to the left, his body in the opposite sense. He holds a blue book (Bembo) with the left hand, on his knee. His right hand marks the place in an Iliad lying on the table beside him open at Book IX. Background, the courtyard of Palazzo Martelli with the statue of David by Donatello.
Signed below at the table-edge: BRONZO FIORĒTI.

Noted by Vasari.

Date: ca. 1535–38. Ugolino was born in 1519 and here appears to be about sixteen years of age.
Reprod. Pl. 2; Photo. Hanfstaengl; fig. 4 in P. C. A.
Bibl.: Vasari, VII, 595; Berenson, p. 121; Schulze, p. iii; *Königliche Museen zu Berlin, Beschreibendes Verzeichnis der Gemälde*, Berlin, 1891, p. 36.

338b. ELEONORA DA TOLEDO

Panel. H. 0.58; w. 0.42.
Bust only. She is shown behind a parapet on which her right hand, holding a handkerchief, rests. She wears a brown dress with white embroidery and a white collar. Her hair is held in place by a pearl net and she also wears a rope of pearls about her neck. She has a long, pale face and sad expression. Background: a red curtain.

Vasari mentions portraits of Eleonora done soon after her marriage in 1539, but we cannot assume that this is one of them, for she is here too old. It may be the portrait mentioned in a document of 1549 (letter of L. Pagni to Riccio, dated Dec. 21, 1549, quoted by Pieraccini, *La Stirpe dei Medici di Caffagiolo*, III, 56). Replicas in Dresden and Vienna (school-pieces).

Date: 1549?
Reprod. Pl. 27; Photo. Hanfstaengl; fig. 46 in P. C. A.
Bibl.: Vasari, VII, 598; Berenson, p. 121; Schulze, p. iv.

82. PORTRAIT OF A YOUTH

Panel. H. 0.74; w. 0.58.
He is shown half-length, standing behind a table which is covered with a green cloth. He is dressed in a dark coat and surcoat with white collar, and wears a black cap. He turns the pages of a book lying in front of him, on the right page of which is visible a series of numerals enclosed in small squares.

Date: ca. 1540–45.
Reprod. Photo. fig. 29 in P. C. A. (where the place is wrongly given as London).
Bibl.: Schulze, p. iv; Berenson, p. 121.

Herr Eduard Simon

PORTRAIT OF A MAN WITH A STATUETTE OF VENUS

Panel. H. 1.15; w. 0.83.
A bearded man wearing a rich brocaded coat sits at a table on which stands a statuette of Venus. He is turned to the right but looks out of the picture to the left. His left hand, holding a white handkerchief, rests on the edge of the table; his right hand on his right thigh.

Date: ca. 1532–40.
Reprod. Pl. 10; Schulze, Plate X; fig. in article by von Hadeln cited below.
Bibl.: Berenson, p. 121; v. Hadeln, *Zeitschrift für Bildende Kunst*, June, 1909; Schulze, p. iv.

BESANÇON

Musée

57. DEPOSITION

Panel. H. 2.68; w. 1.73; arched at the top.
In the centre foreground, Mary holds Christ in her lap. They are surrounded by a group of twelve figures. Five angels fly above the scene carrying instruments of the passion.
Signed: OPERA DEL BRONZINO FIORENTINO (on a stone in the lower right corner).

Vasari tells us that this altar-piece was destined for Eleonora's Chapel in Palazzo Vecchio, but that Cosimo I, immediately upon its completion, presented it to Cardinal Granvella. A replica was painted by Bronzino in 1553 and is to-day in Eleonora's Chapel. Badly restored in 1837.

Date: 1545.
Reprod. Pl. 16; Photo. Giraudon; fig. 17 in P. C. A.
Bibl.: Vasari, VII, 597; Gaye, II, 330; Castan, *Gaz. des Beaux Arts* (1881), XXII, 458 (who reprints the documents concerned); Berenson, p. 121; Schulze, p. v; Goldschmidt, p. 51.

BOSTON (U. S. A.)

Isabella Stewart Gardner Museum

PORTRAIT OF A LADY

Three-quarters length. Almost full-face; turned very slightly to the right. She wears a tight-fitting dark dress, with short sleeves slit to allow the material underneath to be drawn through and shown over an embroidered dress, white and gold, with long sleeves and closed, white ruché collar. Two ropes of pearls about her neck. Her hair is parted in the middle and drawn back. It is held in place by a pearl-edged net decorated with bows of ribbon. A transparent veil covering her head falls down below her shoulders. She holds a handkerchief in her left hand. In the lower background a podium, from which rises at the right a column.

Date: 1560–70.
Reprod. Pl. 47; Photo. Marr, 7423.
Bibl.: Berenson, p. 122 (as Portrait of a Medici Princess); Catalogue John L. Gardner Collection, p. 12.

BUDAPEST

National Museum

191 (161). NATIVITY

Panel. H. 0.65; w. 0.46.
In the foreground centre, the Madonna kneels in adoration before the Child, who lies on the ground, his head resting on a bolster. At the left, Joseph, a kneeling woman, and two angels. Behind the latter, a thatched hut. At the right, four shepherds and an angel. In the sky, five putti, and, very minute, a flying angel. In the background, a gently rolling countryside through which meanders a river.
Signed: BRONZINO.

Painted for Filippo d'Averardo Salviati. Mentioned by Vasari. A large copy is in Sta. Maria delle Carcere at Prato. Engraved in 1554 by G. Ghisi Mantovano (Bartsch 3). Janitschek thought the picture a Flemish copy after either the original or the engraving, because of its smooth, miniature-like quality.

Date: ca. 1535–40.
Reprod. Pl. 7; fig. in article by Venturi cited below; fig. 47 in P. C. A.
Bibl.: Vasari, VII, 596; Janitschek, *Repertorium f. Kunstwissenschaft* (1882), vol. V; A. Venturi, "Quadri di Scuola Italiana nella Galleria Nazionale di Budapest," *L'Arte*, 1900, p. 240; Berenson, p. 122; Schulze, p. vi; Goldschmidt, p. 52; Gabriel de Térey, *Catalogue des Tableaux . . . du Musée de Budapest*, 1910, p. 51.

In possession of the Galli-Tassi of Florence. Possibly offered for sale in 1816.

(190) 163. VENUS, CUPID AND JEALOUSY (in part)

Panel. H. 1.93; w. 1.39.
Venus, naked, stands with her left arm leaning on a vase filled with roses. Her right leg is drawn back. In her right hand, an arrow. Next to her stands Cupid holding high a bow and arrow. His pose is very mannered. Behind him Jealousy, holding a sword, her face encircled by snakes. At the right two putti weave crowns for each other's hair. On the ground two masks of satyrs.
Signed: IL BRŌZINO POR. F.

Perhaps, as Venturi conjectures, one of the two carnival decorations mentioned by Vasari as having been painted in 1545–46.

Reprod. Pl. 20; Photo. Hanfstaengl; Braun; fig. 32 in P. C. A.
Bibl.: Vasari, VII, 596–597; Venturi, "Quadri di Scuola Italiana nella Galleria Nazionale di Budapest," *L'Arte*, III (1900), 240; Berenson, p. 122; Schulze, p. v; Goldschmidt, p. 52; Gabriel de Térey, Catalogue cited above, p. 51.

SAN CASCIANO

Capella Strozzi (on the road to Mercatale)

PIETÀ

Fresco.

Early work. Ca. 1535–40. Very damaged. Not a "Madonna and Angel" as stated by Schulze. Mentioned by Vasari.

Reprod. Goldschmidt, Tafel IX.
Bibl.: Vasari, VII, 595–596; Schulze, p. vii; Goldschmidt, p. 52.

CASSEL

834. COSIMO I

Panel. H. 0.91; w. 0.62.
Half-length. Cosimo stands against a dark curtain, looking out of the picture to the left. He wears a suit of armor, and rests his right hand on a helmet. Beside the helmet a branch of myrtle.

Vasari refers to a portrait of the Duke, done while he was young, in armor and with his hand resting on a helmet. Schulze gives the date of this portrait as about 1540, but since Cosimo is represented as wearing the Order of the Golden Fleece, which was not granted him till 1546, it can be no earlier than that year. Cosimo seems a little older than in the Pitti example (no. 403). From the

magazine of the Kaiser Friedrich Museum in Berlin. Replicas in New York, Lucca, Florence.

Date: Not before 1546, or after about 1550.
Reprod. Pl. 18; Photo. Hanfstaengl; Schulze, Pl. II; fig. 25 in P. C. A.
Bibl.: Vasari, VII, 598; Berenson, p. 122; Schulze, p. vi; *Katalog der Kgl. Gemäldegalerie zu Cassel*, Berlin, 1913.

CHANTILLY

Musée Condé

45. AN ANGEL SHOWING S. FRANCIS THE STIGMATA

H. 1.44; w. 1.20.

The Christ is seated on a purple cushion covered with a blue drapery, his head resting on his right shoulder. S. Francis kneels, gazing at the Christ, while an angel takes off the winding-cloth of the latter and looks at S. Francis.

A mannered work described by the Catalogue as "d'une grande tenue religieuse." Probably authentic.

Reprod. Photo. Mansell.
Bibl.: Schulze, p. vii; Goldschmidt, p. 52; F. A. Gruyer, *Musée Condé, Notice des Peintures*, Paris, 1899, p. 43.

FAENZA

Pinacoteca

PORTRAIT OF LUCA MARTINI

Bust-portrait. He faces three-quarters left. He is dressed in black against a dark background. In his hands a basket of fruit and flowers.

The identification of the portrait cannot be questioned if it is compared with the portrait of Martini in the Pitti by Bronzino. The Faentine picture would also seem to be a late work from his hand. Vasari (VII, 600) says that Bronzino painted a Madonna with Luca Martini as donor holding in his hands a basket of fruit and flowers (in allusion to his canalization of the Pisan Maremma which made the district fertile). This picture is now lost, but presumably the motif pleased and was repeated in this portrait. Very damaged.

Date: Probably 1554–56.
Reprod. Photo. Gabinetto della R. Pinacoteca di Bologna.
Bibl.: Schaefer, *Das florentiner Bildnis*, p. 228; Schulze, p. vii.

FLORENCE

Accademia (Magazine)

DEPOSITION

Oil painting. Large dimensions; very darkened.

Commissioned by Cosimo I and sent by him to the Cloister of the Zoccolanti in Porto Ferraio (Elba), not to Malta as stated by Goldschmidt.

Formerly in the Museo di San Marco.

Date: Finished by February, 1565.
Reprod. Photo. Goldschmidt, Tafel X.
Bibl.: Vasari, VII, 602–603; Gaye, III, 166; Schulze, p. x; Goldschmidt, p. 53.

Annunziata

Guadagni Chapel (in the Ambulatory)

ASCENSION

Mentioned by Vasari. Borghini (I, 132–133) refers to a "lascivious angel" in this picture. In another part of his book he criticizes it as follows: "la gamba sinistra di Cristo è troppo chiaro, e il soldato che fugge, vestito di rosso è troppo lungo." This last is no doubt true, speaking from a sixteenth-century point of view, but it is too much to expect our generation not to enjoy the expressiveness of this figure which reminds us of El Greco. To-day so darkened as to be hardly visible. The date must be after 1550, the year in which the chapel was founded by Jacopo and Filippo Guadagni. Vasari says, not long after the Christ in Limbo (1552). It has not, I believe, been noted that a drawing after this picture exists in the Uffizi (no. 13843), from which a much better idea of the composition may be gained than from an examination of the original itself. The drawing measures 72 by 48 cm., and is in pen and wash heightened with white, on yellowish paper. It does not appear to be from the hand of Bronzino himself.

Bibl.: Vasari, VII, 600; Richa, *Chiese fiorentine*, III, 40; Borghini, *Il Riposo*, I, 132–133; Schulze, p. viii; Goldschmidt, p. 52 (who gives the date as 1552).

Badia

Upper Cloister

S. BENEDICT IN THE THORN BUSH

Fresco. Arched in shape; longer than it is high.
S. Benedict lies, nude except for a bluish loin cloth, in the thorn bush. He supports himself on his right elbow. He faces to the right, where a monk in a dark habit sits looking on. At the left, a hill with a church; at the right, another hill.

Mentioned by Vasari. Very damaged.
The face of S. Benedict is particularly Pontormesque. An obviously early work, after the time when he worked with Pontormo at the Certosa, and certainly before the journey to Pesaro.

Date: Between 1526 and 1530.
Bibl.: Vasari, VII, 594; Schulze, p. ix; Goldschmidt, p. 52.

Certosa di Val d'Ema

PIETÀ AND TWO ANGELS

Fresco (outside of the door from the Great Cloister to the Chapter House). The angels support the arms of the Christ, who is upright. The figures are seen not quite half-length. The angel at the right is dressed in dull red; the angel at the left in yellow, white, and dull red.

S. LORENZO

Oil (inside of the same door).
The Saint lies on the gridiron, facing right, supporting himself on his right elbow. In his left hand he holds the palm of martyrdom. He is nude except for a brownish-yellow loin cloth. A putto with fluttering red drapery flies down from the right to crown him. Light-blue sky.

These were, according to Vasari, Bronzino's first independent works. They are still very quattrocento in character, and, curiously enough, do not show the influence of Pontormo, with whom Bronzino was working at this time.

Date: 1523–24.
Bibl.: Vasari, VI, 270, VII, 594; Schulze, p. vii; Goldschmidt, p. 52; Clapp, p. 113.

Santa Croce

(Next to the Fifth Altar of the Left Aisle)

PIETÀ

Panel.

This seems to be the picture described by Richa as in his day "nel terzo pilastro a man manco."
Cf. the Pietà in the Uffizi, no. 1209.

Date: 1560–70.
Reprod. Fig. 41 in P. C. A.
Bibl.: Richa, I, 102; Goldschmidt, p. 52.

Santa Felicità

Capella Capponi

S. JOHN THE EVANGELIST

Ceiling tondo; oil on wood; diameter 0.70; darkened.
He is dressed in red with a gray cloak. He looks upward as if beholding the vision.

This is probably the painting referred to by Vasari in his life of Pontormo. In the life of Bronzino, however, he states that two of the Evangelists in the Chapel are by the hand of Bronzino, but this seems to be a mistake. Ludovico Capponi came into possession of the Chapel at the end of 1525 and gave the commission for its decoration to Pontormo.

Date: 1526–28.
Bibl.: Vasari, VII, 594; Clapp, pp. 122–123; Schulze, p. ix; Goldschmidt, p. 53.

S. Lorenzo

(Left Aisle)

MARTYRDOM OF S. LAWRENCE

Fresco.
Signed: I.D. ANG. BRONZIN. FLOR. FAC.

Mentioned by Vasari. Cold in color, empty and mannered in the forms.
Commissioned by Cosimo I on February 11, 1565. Bronzino was working on this fresco while Vasari was preparing the second edi-

tion of his Lives (1567). He died before having an opportunity to begin the fresco on the opposite wall, commissioned at the same time. Unveiled on August 10, 1569.

Date: 1567–69.
Reprod. Photo. Goldschmidt, Tafel XI.
Bibl.: Vasari, VII, 604 and note; Richa, *op. cit.*, V, 34; Borghini, *Il Riposo*, I, 69; Gaye, III, 166; Berenson, p. 122; Schulze, p. ix; Goldschmidt, p. 53.

Santa Maria Novella

Chapel of Niccolò Gaddi

RAISING OF JAIRUS' DAUGHTER

The composition comprises fourteen figures. The scene takes place against a simple gray architectural background, apparently the interior of a room. The Christ standing in the centre, turned three-quarters left, but his head turned the other way, gives his right hand to Jairus' daughter, who half-rises from her couch, facing three-quarters right. He is dressed in a strident blue, over which a pink drapery. She is dressed in white, with a green mantle over her knees. On her head she wears a wreath of flowers. At the left of the picture a man strides toward Christ. He is the same model as the Christ and dressed in identical garments, but reversed as to color, i. e., blue over pink. Behind him an elderly man, beyond him a woman pointing to the scene. Behind her again, four figures, less distinctly visible. At the right, kneeling and looking at the scene, a man dressed in orange. Above him two serving-women, one of them carrying a tray. Flying above the left-hand group, facing down to the left, a genius in a cold gray-blue dress, blowing a trumpet.

Not mentioned by Vasari, but, according to Borghini, Bronzino's latest work.

There seems no reason to question this feeble and mannered work. The type of the Christ is the same as in the Limbo of twenty years before. The genius is the same as the type of the genius in the small Uffizi Allegory. The gesture of the woman who points to the scene recalls the gesture of the figure at the extreme lower right of the S. Marco Deposition. Insensitiveness to color could certainly go no further, but seems to be in the logical line of Bronzino's development.

Date: 1571 or 1572.
Bibl.: Borghini, *Il Riposo*, III, 103; Richa, III, 70; Goldschmidt, p. 53.

Museo di Santa Croce (ex-Refectory)

CHRIST IN ~~LIMBO~~

Panel. H. 4.43; w. 2.91.

Christ in the centre holds the banner in his left hand, while, advancing with an affected dancing movement, he stretches out his right hand to an old man. A crowd of men and women approach him from all sides, with varied expressions and movements. In the upper part of the picture, a hilly landscape with devils. The principal colors are gray, blue, yellow, green, pink, orange, and heliotrope. The sky is flame-color at the left, green at the right.

Signed: M.D.LII OPERA DEL BRONZINO FIOR?

Noted by Vasari, who says that the picture was destined for Sta. Croce and commissioned by Giovanni Zanchini. In 1821, the many nude figures which had long before shocked Borghini as "contra le leggi della modestia" caused the transference of the picture from Sta. Croce to the Uffizi, where it remained until quite recently. Vasari identifies two of the women portrayed, Costanza da Somaia and Camilla Tebaldi del Corno, "due nobili e veramente bellissime giovani fiorentine degni per la incredibile bellezza ed onestà loro, d'eterno lodi e di memoria." The three old men behind Christ at the left are Pontormo, Bacchiacca, and G. B. Gello. Schulze states that a drawing in black chalk after the picture exists in the Uffizi (no. 1787). So also the Official Catalogue of Drawings in the Uffizi. Actually, however, this drawing has nothing to do with our picture. It is a drawing by Alessandro Allori for his Christ in Limbo in the Colonna Gallery in Rome.

Date: 1552.

Reprod. Pl. 36; Photo. Anderson, 6941; fig. 42 in P. C. A.

Bibl.: Vasari, VI, 289, note, VII, 599; Borghini, *Il Riposo*, I, 125, 216; Richa, *Le Chiese fiorentine*, I, 97; Wölfflin, *Die Klassische Kunst*, 181; Berenson, p. 122; Schulze, p. xvii; Goldschmidt, p. 53.

Palazzo Vecchio

Tesoretto

PORTRAITS OF COSIMO AND ELEONORA

Fresco medallions in a decoration by Vasari.

Cosimo is shown three-quarters length, turned toward the right, but his head slightly to the left. He is clad in a suit of armor, simpler in style than the one

he wears in the picture at Cassel and in its replicas and variants. His right hand is on his hip; his left is raised slightly, with thumb and forefinger extended. Eleonora is shown three-quarters length, turned slightly to the right. She wears a rich brown dress with gold brocade and with a collar open at the neck. A rope of pearls encircles her neck, from which is suspended a pendant. Two longer ropes of pearls are hung around her neck under the collar. Her left hand plays with the end of the girdle which hangs about her waist. Her right hand rests very lightly on her hip, in such a manner as to reveal the long, slender, aristocratic fingers.

Date: ca. 1550–52.
Reprod. Pls. 31–32; Photo. Alinari, 16967 and 16968; *Zeitgeist*, Jan., 1909.
Bibl.: "Die neuentdeckten Fresken im Palazzo Vecchio zu Florenz," *Zeitgeist*, Jan., 1909.

Chapel of Eleonora da Toledo

Altar-piece: DEPOSITION

Panel. H. 2.43; w. 1.74.
The composition is identical with the Pietà in Besançon.
Mary is dressed in dull violet, S. John in pale rose, the Magdalen in blue, with a rose-colored mantle over her knees and a red scarf over her right shoulder; the boy above her is in red, Joseph of Arimathea in yellow. The woman behind Mary in the centre of the composition wears a green dress, and around her neck a white scarf. The woman to her left is in red; the woman who leans her face on her hand, looking at Christ, is in green. The sky and the distance are blue.
Signed: OPERA DEL BRONZINO FIOR.

The painting was done in 1553 at Cosimo's request, to replace that presented to Granvella in 1545, and now in the Museum of Besançon. Mentioned by Vasari.

Reprod. Figs. 15, 17, in P. C. A.
Bibl.: Vasari, VII, 597; Gaye, II, 330; Berenson, p. 122; Castan, *Gazette des Beaux Arts*, XXII, 1881; Schulze, p. xi; Goldschmidt, p. 54.

Wings of the altar-piece: ANNUNCIATION (on one panel the angel Gabriel, on the other the Virgin)

Each panel: H. 1.52; w. 0.55.
Gabriel has wine-colored wings and a greenish-yellow dress. Mary wears a bluish-white mantle over a rose-colored tunic.

The entire altar-piece was moved back from the Uffizi to its original place in 1909.

Date: 1553.

FRESCOES

On the entrance wall: ADORATION OF THE BRONZE SERPENT

The principal colors are pale green, yellow, pale red and heliotrope.

On the side walls, opposite the window: THE PASSAGE THROUGH THE RED SEA

Damaged.

The principal colors are red, brown, blue and green.

On the window wall: MOSES STRIKING THE ROCK; THE FALL OF THE MANNA

In the former picture, which is to the left of the window (from the spectator's point of view), the principal colors are the same as in the Red Sea fresco; in the latter they are green, dark blue-gray, and blue.

On the ceiling, divided into four compartments by putti and garlands of fruit and flowers: S. FRANCIS, S. JEROME, the ARCHANGEL MICHAEL, S. JOHN THE EVANGELIST AND PUTTI

S. Francis and Brother Leo wear the grayish-brown robes of their order; S. Jerome wears a pale red mantle over his knees and a white drapery over his shoulders; the Archangel Michael wears a blue drapery edged with gold; a deep red mantle flutters out behind him below his wings, which are pale violet and white. The sky throughout is blue.

The frescoes were begun in 1545 and, presumably, finished in 1564; for on April 15 of that year, Bronzino promises that the painting of the Chapel will soon be completed. There is an engraving of the Red Sea fresco by Hieronymus Cock of Antwerp. The first payment for work on the Chapel was made on September 26, 1553 (Conti, *Prima Regia di Cosimo I*, pp. 63, 64, 117, 139).

Reprod. Pls. 43–44; Photo. Brogi, 17274; Alinari, 16992 (The Crossing of the Red Sea), 16993 (detail of S. Jerome and two putti); figs. 11–15 inclusive in P. C. A.; also in Goldschmidt, Pl. IX (The Bronze Serpent); and in *Riv. d'Arte*, VI (1909), 262 (The Crossing of the Red Sea).

Bibl.: Vasari, VII, 596–597, 600; Gaye, *Carteggio*, III, 134; Berenson, p. 122; Schulze, p. xi; Goldschmidt, p. 54.

Pitti

149. PORTRAIT OF GUIDOBALDO II DELLA ROVERE, DUKE OF URBINO

Oil on wood. H. 1.14; w. 0.86; cleaned and restored.
The Duke is portrayed three-quarters length, turned three-quarters to the left, but the head almost full-face, standing against a green curtain by a table. His left hand rests on the head of a mastiff, his right on a helmet lying on the table. He is dressed in a silver-inlaid, steel-colored suit of armor and vermilion hose, gold-embroidered.
On the red cloth covering the table we read: ANNUM AGEBAT DECIMUM OCTAVUM.

This picture was long thought to be Pontormo's portrait of Ippolito de' Medici with his dog, mentioned by Vasari (VI, 273). Unfortunately the companion-piece to Ippolito's portrait, the portrait of Alessandro, is lost, so that this point of comparison fails us. While it is true that the color scheme is somewhat Pontormesque, it is chillier than is usual with Pontormo. Moreover, it is most certainly not in Pontormo's "maniera tedesca" — the description given by Vasari of the Ippolito portrait. If the inscription quoted above refers, as it seems, to the sitter's age, and if the sitter is Ippolito, our portrait would date from 1529, in which year Ippolito was in Rome, and Pontormo almost certainly, as Clapp has shown, in Florence. Moreover, the portrait does not resemble the authentic portrait of Ippolito painted by Titian in Bologna in 1532, now in the Pitti (no. 201).

The positive arguments for Bronzino advanced by Justi and Clapp may be resumed as follows. If the sitter is Guidobaldo, his age would exactly correspond with the latter part of Bronzino's stay at Pesaro, that is, from April 2, 1531 (the Duke's eighteenth birthday) to 1532. Bronzino had left Florence for Pesaro on August 2, 1530, and according to Vasari it was *after* he had painted the portrait of the daughter of Matteo Sofferoni, a harpsichord cover, and certain figures in a vaulting at Villa Imperiale, that the success of these induced Guidobaldo to order his own portrait. Moreover, Vasari relates that, the Duke wishing himself portrayed in a special suit of armor which he had ordered in Lombardy, Bronzino had to await its arrival, which was delayed.

Now the armor in our picture is of Milanese origin. On the back of the panel the letters D. G. B. may stand for Duca Guido Baldo. Moreover, the portrait in the Pitti probably comes from Urbino, for in the list of pictures from that town now in the Pitti is "il Duca armato con mano sopra la testa di un cane di mano di Zuccaro." We may disregard the attribution to Zuccaro, explainable perhaps on the ground that this mediocre artist worked fifteen years in Pesaro. Stylistically the chill green of the background curtain (which has come to light since the cleaning of the picture some ten years ago), as well as the hands, points to Bronzino. As a matter of fact, Bronzino several times painted hands more Pontormesque than these. On the other hand, nothing in the picture speaks *against* the possibility of its having been painted by Bronzino. In the third edition of his *Florentine Painters*, Berenson tentatively ascribed this portrait to Pontormo, but in the forthcoming new edition it will be listed as a Bronzino.

Clapp notes that a copy ascribed to Pontormo, identical in size, was sold at Christie's February 28, 1913, from the collection of Rev. E. H. Dawkins.

Date: 1531–32. Painted in Pesaro.
Reprod. Pl. 1. Photo. Alinari, 73; Brogi, 6004; Braun, 42149; fig. article by Justi cited below; fig. 1 in P. C. A.
Bibl.: Vasari, VI, 276, VII, 595; Justi, *Zs. f. bild. Kunst*, 1897, pp. 34–40; Schulze, p. xii; Berenson, p. 174; Clapp, p. 204.

X

434. PORTRAIT OF LUCA MARTINI

Panel. H. 0.98; w. 0.82.
Half-length. He is turned to the left and faces three-quarters left. Bearded and dressed in black, he stands against a dark background holding in his hands a plan of the canal system in the Pisan marshes.

Luca Martini had been employed by Cosimo I as engineer to drain these marshes and construct canals for irrigation purposes. This is undoubtedly the picture referred to by Vasari as having been painted in Pisa.

Date: ~~1554–56.~~ 1551
Reprod. Pl. 38; Brogi, 6012; fig. 6 in P. C. A.
Bibl.: Vasari, VII, 600; Berenson, p. 122; Schaefer, *Das flor. Bildnis*, p. 193; Schulze, p. xii.

X archivio di Stato di Firenze M.D.P. Filza 1176, Inserto
Letter of Luca Martini to Riccio: "Di Pisa a
8 di gennaio 1550-51 ... Il Bronzino ha ritrat
l'Ill.mo S.or Don Giovanni divinamente, et hogg
teneva a Livorno con loro Ecc.le Ill.me et ha
condotto la le sue vazziche per lavorare ..."

403. COSIMO I

H. 0.77; w. 0.59.
Half-length. His head is turned slightly to the left, his body in the opposite sense. He wears a steel-gray suit of armor, and his right hand rests on his helmet, which is in the lower right corner of the picture. He is slightly bearded and wears a moustache.

This is, of course, yet another version of the picture in Cassel. Unlike the replica in the Accademia, however, the myrtle is omitted. In this the picture resembles the version in New York, where, however, a finer effect is created by giving slightly more room to the figure left and right, and by revealing it as far as the hips instead of cutting it off, as in the Pitti, at the waist and at the bent elbow.

Date: Not before 1546, or after about 1550.
Reprod. Pl. 19; Photo. Alinari, 52; fig. 24 in P. C. A.
Bibl.: Schulze, p. xiii; Berenson, p. 122.

Stibbert Museum

PORTRAIT-BUST OF FRANCESCO I

He is shown full-face, a young man with dark hair, short dark beard, and melancholy eyes. He wears a wine-colored coat with black sleeves and a simple white, turned-down collar tied with a white lace at the throat. The background is gray-green.

A fine, authentic Bronzino, as far as I know not mentioned by writers on the master.

Date: 1560–70.
Reprod. Pl. 46; Photo. Brogi, 22128.

Uffizi

741 (159). BARTOLOMMEO PANCIATICHI

Panel. H. 1.00; w. 0.82.
He stands in the angle of a balustrade wearing a black coat with red slashed sleeves revealing gold-embroidered undersleeves; on his head a black cap with drooping feather. Under the balustrade on which he leans his left arm, the head of a dog is visible. The middle finger of his right hand marks the place in a closed book. In the background, a masterly arrangement of architecture in the style of Vasari, with a strong vertical emphasis. In a niche at the right, a shield with the Panciatichi arms.

Noted by Vasari.

Date: ca. 1532–40.
Reprod. Pl. 4; Photo. Anderson, 6943; Alinari, 445; fig. 2 in P. C. A.
Bibl.: Vasari, VII, 595; Berenson, p. 122; Schulze, p. xiv.

736 (154). LUCREZIA PANCIATICHI

Panel. H. 1.00; w. 0.80.
She sits looking at the spectator, in an armchair turned three-quarters to the left, with her back to a barely discernible niche. She is dressed in a silk dress with a pleated white guimpe, sleeves puffed at the shoulder and violet undersleeves. Around her throat a rope of pearls with a bejewelled pendant. Also a longer gold chain, on the links of which we read: "Amour Dure Sans Fin." Her blonde hair is parted in the middle and drawn around her head in tightly plaited coils. She wears yet another gold chain about her waist. Her left hand rests on the arm of the chair, her right on an open illuminated book. The background is a neutral brown.

Noted by Vasari.

Date: ca. 1532–40.
Reprod. Pl. 5; Photo. Anderson, 6944; fig. 3 in P. C. A.
Bibl.: Vasari, VII, 595; Berenson, p. 122; Schulze, p. xiv.

8377. HOLY FAMILY

Panel. H. 1.15; w. 0.92.
The Christ-child lies on a pale-blue cushion, itself supported against a gray bolster in the lower foreground, and is being kissed by the little S. John. Behind them the half-figures of Mary and Joseph. Mary is dressed in a red tunic with a vermilion border at the neck, and a blue mantle. A jewelled clasp where the border of the tunic comes to a point. In her left hand she holds a book; the right holds up her cloak. Joseph is dressed in violet. In the background a grayish-green, rocky, hilly country. At the upper right a town wall with towers, at the upper left, several buildings and a watch-tower from the top of which flies a banner bearing the arms of the Panciatichi.
Signed (on the rock in the lower left corner): BRONZO—FIORĒTI. Painted for the Panciatichi. Mentioned by Vasari. Formerly no. 39 in the Pitti. A drawing for the Christ-child in the Uffizi (6639) was identified by Clapp (p. 97 and *Dessins*, pp. 49, n. 3, 199). A pen drawing of this picture is, according to Schulze, to be found in the Munich Kupferstichkabinett.

Date: ca. 1532–35.
Reprod. Pl. 6; Photo. Anderson, 6952; fig. 7 in P. C. A.
Bibl.: Vasari, VII, 595; Berenson, p. 122; Schulze, p. xiii; Goldschmidt, p. 53; Lasareff, "Zwei Neue Madonnen von Bronzino," *Jahrb. für Kunstwissenschaft*, 1924, pp. 249–258.

1472 (1164). BIA DE' MEDICI

Panel. H. 0.59; w. 0.45.
She is dressed in white and sits in an armchair, facing the spectator. Her left hand rests on the arm of the chair, her right plays with the end of a gold chain hung around her waist. Around her neck a rope of pearls and a gold chain from which hangs a medallion with the picture of Cosimo I. The background is blue.

Date: 1540–42.
Reprod. Pl. 11; Photo. Anderson, 6934; fig. 23 in P. C. A.
Bibl.: Berenson, p. 122; Schulze, p. xv; Pieraccini, *La Stirpe dei Medici di Caffagiolo.*

1572 (1273). MARIA DE' MEDICI

Panel. H. 0.50; w. 0.35.
Dark background. Bust only. She looks straight out of the picture. She is dressed in a dull green dress with an open diaphanous collar. A double row of pearls about her neck. Pearls also in the parted, smoothly combed, black hair. She places her right hand to her breast.

She seems from twelve to fourteen years old.

Date: ca. 1552–54.
Reprod. Pl. 34; Photo. Anderson, 6948; fig. 20 in P. C. A.
Bibl.: Berenson, p. 122; Schulze, p. xvi.

1571 (1272). FERDINANDO DE' MEDICI

Panel. H. 0.56; w. 0.35.
Bust-portrait. Full-face. He is dressed in a black coat sewn with gold. He holds a letter with both hands. Background, dark green.

He is about ten years old.

Date: ca. 1555–60.
Reprod. Pl. 35; Photo. Anderson, 6946; fig. 26 in P. C. A.
Bibl.: Berenson, p. 122; Schulze, p. xvi.

1475 (1155). DON GARCIA DE' MEDICI

Wood. H. 0.59; w. 0.45.
Three-quarters portrait. He sits against a green background, looking straight out of the picture. He is dressed in vermilion hose and a wine-colored jacket with gold-embroidered collar. He wears a thin gold chain from which is suspended a coral charm. In his right hand he holds a bullfinch.

Vasari says: "Ritrasse anche . . . Don Garzia . . . in più quadri." The number is given by Schulze as 1455. He holds that it was painted about 1545, which is impossible as Don Garcia was born in 1547. He seems between two and four years old in the portrait.

Date: ca. 1549–51.
Reprod. Pl. 28; Photo. Anderson, 6935; fig. 21 in P. C. A.
Bibl.: Vasari, VII, 598; Berenson, p. 122; Schulze, p. xv; Schaefer, *Das flor. Bildnis*, p. 190.

748 (172). ELEONORA DA TOLEDO AND HER SON, DON GARCIA

Panel. H. 1.14; w. 0.94.

Eleonora sits on a stone bench (?) facing the spectator with her arm around the shoulders of Don Garcia, who stands beside her. She is dressed in a rich brocade dress, black, white and brown, having a design of pomegranates and leafage, the whole very stylized. A pearl net over her hair. A necklace of pearls twice around her neck. Short strings of pearls hang in a bunch from the gold chain around her waist. Don Garcia is dressed in blue. A distant bluish landscape and blue sky.

Mentioned by Vasari, who says that the child is Don Giovanni. His features, however, do not correspond with those of Giovanni as depicted in the miniature of the Uffizi or in the picture by Vasari in the Palazzo Vecchio. Others, including Schulze, have thought Don Ferdinando was represented; but a comparison with the miniature of Don Ferdinando, or with his portrait in the Tribuna, on the one hand, and with the miniature of Don Garcia, the portrait of the same prince in Lucca, or even the earlier portrait in the Tribuna, will be sufficient proof that we have here Eleonora's second son. It may be of interest to note that when the tomb of Eleonora was opened in 1857, it was found that she was buried in the dress which she wears in Bronzino's portrait (see Young, *The Medici*, II, 288–289).

Date: ca. 1553–55.
Reprod. Pl. 39; Photo. Anderson, 6947; fig. 18 in P. C. A.
Bibl.: Vasari, VII, 598; Berenson, p. 122; Schulze, p. xvi; Hoeber, "Brokatmuster auf einem Bilde Bronzinos," *Mittheilungen d. Kunsthistorischen Instituts zu Florenz* (Session of Feb. 29, 1908), autumn, 1908, fasc. 1.

1575 (1266). PORTRAIT OF A YOUNG MAN WITH A LUTE

Panel. H. 0.94; w. 0.79.
He is dressed in black, very slightly relieved by white at the collar and wrists. On his head a black cap. He sits by a table covered with a green cloth, on which stands a statuette (Venus?) in Michelangelesque style reminding one of the statuette in the Louvre Portrait of a Sculptor. He is turned three-quarters left, but looks in the opposite direction. His left hand rests on his knee, the right grips the end of a lute, which he allows to hang down by his side, almost entirely hidden by the table-covering and the young man's coat. The young man's ears are very large and his hands very prominent. Background: simple wood panelling of the inside of a room, at the corner where two walls come together; on the left wall, a door frame and simple mouldings; on the right, narrow pilasters and simple horizontal mouldings.

Strongly under Pontormo's influence.
Supposed by Milanesi to represent Santi Alberighi.

Date: 1530–40.
Reprod. Pl. 3; Photo. Anderson; fig. 36 in P. C. A.
Bibl.: Schulze, p. xvii; Berenson, p. 122.

770 (198). PORTRAIT OF A GIRL WITH A MISSAL

Panel. H. 0.57; w. 0.45.
Bust-portrait. She is turned slightly to the left, but looks at the spectator. She wears a blue-gray dress with puffed sleeves and a brocaded guimpe. A chain of pearls circles her neck twice. Her hair is parted in the middle and held by a pearl-trimmed net. She holds a missal bound in green in her right hand. A ring on her fourth finger. The background is blue.

This is, perhaps, in its superb candor and sought simplicity, the finest of Bronzino's late portraits. The hand reminds one of the Berlin Eleonora. The colors are clear and cold, but not yet chalky.

Date: ca. 1560–70.
Reprod. Pl. 48; Photo. Brogi, 2048; fig. 30 in P. C. A.
Bibl.: Berenson, p. 122; Schulze, p. xvi.

793 (167). PORTRAIT OF A LADY WITH A CAMEO

Three-quarters length. She sits turned very slightly to the left. She wears a dark dress and yellowish-brown muslin guimpe, open at the throat. A transparent veil covers her head and falls down over her shoulders and arms. In her right hand, which rests on the table beside her, she holds a cameo of Mercury. Other cameos on the table, beside a statuette of Michelangelo's Rachel. In the

From the scheda of the 1890 Inventory.
In una losanga intarsiata nel bracciolo [illegible]
della sedia in alto: "In Roma, 1559"
This portrait is mentioned in the inventory of [illegible]
de' Medici possessions after his death. [illegible]
826 [Year 1675] folio 54 Verso.

table-edges an intarsia oval medallion represents a river-god, recalling the "Day" of Michelangelo in the Medici Chapel. The arms of the chair on which she sits are also decorated with intarsia work, portrait medallions alternating with Michelangelesque river-gods. The table, the chair, and the background are brown.

There is no foundation for the belief that the lady represented is Vittoria Colonna; an idea which arose, no doubt, from the fact that she must, as we see from the accessories of the portrait, have been an ardent admirer of Michelangelo's art.

Date: 1550–60.
Reprod. Pl. 40; Photo. Alinari, 448.
Bibl.: Schulze, p. xv; Schaefer, *Das florentiner Bildnis*, p. 182; Thode, *Michelangelo Kritische Untersuchungen*, I, 225.

1211. ALLEGORY OF FORTUNE

Wood. H. 0.38; w. 0.29.

In the centre, seated on a throne, the figure of Happiness faces the spectator, looking up slightly. She encircles with her left arm a cornucopia filled with fruits; in her left hand she holds a caduceus aloft. By her right knee stands a putto, full-face, looking up slightly, his left arm across her lap; his right arm is raised over his head, and in his right hand he holds an arrow pointed at the breast of the figure with the cornucopia. To the left, Justice, her right hand laid across the hilt of her sword; in her left hand, the scales. Balancing her at the left of the picture, a double-faced figure, half-female, half-male, holding a globe. Below this figure, a male figure, half-kneeling, half-sitting, holding a globe in his arms and looking up at the central figure. At the extreme left, a nude figure, seen from the back, is discerned. At the lower right, Fortuna, kneeling, leaning on her wheel. In the centre foreground a nude male figure lying on the ground. At the foot of the step of the throne, two masks. Filling the upper part of the composition, two flying genii, the one at the left looking down and holding a crown of laurel, the one at the right looking to the right and blowing a tuba.

The color is clear and cold. The figure with the cornucopia wears a pale rose dress with a deep blue mantle over her knees. The scarf worn by the figure at the right is a mineral green. The double-faced figure is in pale blue-violet. The background is a cold blue; the foreground, a neutral grayish-brown.

Probably the picture mentioned by Vasari as painted for Don Francesco.

Date: ca. 1560.
Reprod. Pl. 42; Photo. Anderson, 6939.
Bibl.: Vasari, VII, 604; Berenson, p. 122; Schulze, p. xvi; Goldschmidt, p. 53.

signed BRONZO – FIORET.

1554 (1209). PIETÀ

On copper.

The figure of Christ, nude except for a white loin cloth, occupies the centre of the picture. He is seated on a pale-blue drapery, and supported against the knees of Mary, his head thrown back three-quarters left. Mary, supporting his head in her hands, looks down at him, facing three-quarters right. She is dressed in bright blue. At the left S. John, half-kneeling, with his left hand on Christ's right shoulder. He wears a blue and yellow tunic and red-orange mantle. Behind him Joseph of Arimathea. At the right the Magdalen kneeling, kisses the wounded left hand of the Saviour. She wears a deep green dress and wine-colored mantle. Her ointment box lies on the ground at her feet. Behind her another woman dressed in dark yellow puts her right arm around the shoulders of Mary and looks down at her. In the right background a green landscape with a town in a valley. The distance is blue.
Signed (at the lower left corner), BROZ. FAC.

Date: 1560–70.
Reprod. Photo. Brogi, 2339; fig. 48 in P. C. A.
Bibl.: Berenson, p. 123; Schulze, p. xvii.

MINIATURES

On ~~copper.~~ tin Each: H. 0.15; w. 0.12.
Date: 1555–65.

Vasari (VII, 603) tells us that Bronzino painted in miniature the likenesses of members of the Medici family, from Cosimo the Elder down to the children of Cosimo I. In Vasari's time they were "dietro alla porta d'uno studiolo che il Vasari ha fatto fare nell'appartamento delle stanze nuove nel palazzo ducale."
Only six of the series of twenty-four now preserved in the Uffizi can be attributed to Bronzino himself, viz.:

848. DON GARZIA

Full-face. He wears a red coat with gold stripes, and a guipure lace collar. Greenish background. Inscribed: GARZIA. MED. COS. MED. FLOR ET. SEN. DUCIS F.

The careless way in which the yellow stripes are painted, with no attempt to render the quality of gold as distinguished from yellow paint, is unlike Bronzino's usually extremely meticulous workmanship, and I am inclined to think the coat was not painted by the master himself.

Reprod. Photo. Alinari, 481.

852. DON FERDINANDO

Full-face. He wears a tan-colored coat with gold braiding, and a white, gold-embroidered, turned-down collar. The background is reddish-brown. Inscribed at the top: FERDINANDUS MED. COSMI FLOR ET SEN. D.F.

Reprod. Photo. Alinari, 477.

853. MARIA DE' MEDICI

Full-face. Her dress is open at the neck. She wears a transparent muslin collar. Her hair is parted in the middle and brushed back. As ornaments: a jewelled hair-net, large earrings and about her neck a gold chain from which is suspended a double row of pearls. Inscribed at the top: MARIA MED. COS. FLOR ET SEN. DUCIS F.

Reprod. Photo. Alinari, 476.

854. FRANCESCO DE' MEDICI

The head is turned slightly to the left. He wears a light-red, gold-embroidered coat. Inscribed: FRANC. MED. FLOR. ET SEN. PRINC. COS. F.

Reprod. Photo. Alinari, 475.

855. COSIMO I

He is in this portrait still a young man. He wears armor. The portrait is almost full-face, but the Duke's glance is directed to the left. Blue background. Inscribed at the top: COSMUS MED: FLOR. ET. SEN. DUS. I.

Reprod. Photo. Alinari, 474.

857. ALESSANDRO DE' MEDICI

He is turned three-quarters to the left. He wears a suit of chain mail over a rose-colored coat. Deep green background. The features are distinctly negroid in type.
Inscribed: ALEX. MED. FLOR. DUX I. LAUREN. F.

Reprod. Photo. Alinari, 472.
Bibl.: Berenson, p. 122; Schulze, p. xviii.

Estate of Charles Loeser

PORTRAIT OF LAURA BATTIFERRI

H. 0.55; w. 0.60.
She is seated turned three-quarters left, her head almost in profile. She is dressed in a dark gray dress, with wine-colored puffed sleeves slashed to show

a green undersleeve, and having a white, transparent muslin guimpe with low collar attached, the latter ruché, fitting closely about the neck and fastened by a single gold button. She points with the fore- and middle-fingers of her left hand to a volume of Petrarch's sonnets open at Sonnet XLIX, "Se voi poteste per turbati segni . . ." and Sonnet CLXXXII, "I'o pregato amor e nel repiego." Her right hand rests on the upper edge of the book. Her hair is tightly drawn back off her forehead, and from her white headdress hangs a transparent veil which falls over her shoulders and is fastened in front over the dark dress. Around her neck a thin gold chain. The background is gray-green. The picture is signed at the lower left corner.

The severely intellectual-looking lady of this picture Néoustroieff identified as Vittoria Colonna on the basis of a comparison with medals representing Michelangelo's friend. This seems to me little likely. The proposed identification with Laura Battiferri, the platonic love of Bronzino, is due to Mr. Loeser. It is known that Bronzino and this lady exchanged verses written in the manner of Petrarch. The volume of Petrarch in the hand of the lady of the portrait would therefore point to her as Laura, while her personality fits perfectly with Bronzino's description of her in one of his sonnets as "tutto dentro di ferro, fuor di ghiaccio." Ex-Leuchtenberg Collection.

Date: 1545–50.
Reprod. Pl. 23; *L'Arte*, VI (1903), 331; Schulze, Pl. XIII.
Bibl.: A. Néoustroieff, "I Quadri Italiani nella Collezione del Duca G. N. von Leuchtenberg di Pietroburgo," *L'Arte*, VI (1903), 331. Harck, *Repertorium für Kunstwissenschaft*, XIX, 428; Schulze, p. xxvii (under PETERSBURG: Leuchtenberg Collection).

FRANKFURT AM MAIN

Herr Max von Grunelius

PORTRAIT OF A LADY

Panel. H. 0.60; w. 0.48.
Bust-portrait. She is turned three-quarters to the left. She wears a dark dress with puffed sleeves, cut low at the neck, and a white chemisette open at the throat. Around her neck, a gold band and chain. Her hair is parted in the middle. She wears a rich gold-brocade headdress on the back of her head. The left hand is not seen. The right hand is laid on her breast. The background is brownish-gray.

The very beautiful right hand of this lady should be compared with Eleonora of Toledo's right hand in the Berlin portrait. Formerly in the Collection of Freifrau Mumm von Schwarzenstein, Frankfurt a/M.

Date: 1540–50.
Reprod. Fig. in Schaefer, *Das florentiner Bildnis*, p. 185; pl. XXVII in Catalogue cited below.
Bibl.: Schulze, p. xix; Swarzenski, *Beschreibendes Verzeichnis der Ausstellung von Meisterwerken Alter Malerei aus Privatbesitz, Sommer, 1925*, Frankfurt a/M, 1926, no. 28.

LENINGRAD

Count Stroganoff

HOLY FAMILY AND THE LITTLE S. JOHN

Canvas. H. 1.15; w. 0.96; transferred from panel 1857.
The Virgin seated on a small mound, her body, in very mannered contrapposto, occupies the centre and forms the axis of the composition. Her raised left hand lightly holds the left hand of the Christ-child; her right elbow rests on the upper edge of a large book. The Christ-child, standing on the same little height at the right of the picture, clutches at the open collar of her dress. On the other side of the Madonna, in profile, Joseph, head and shoulders only. In front of him the young Baptist, turned three-quarters right toward the Christ-child, but looking back at the spectator. In his left hand he holds the cross; his right arm is outstretched toward the Christ-child.
Color scheme: the Madonna wears a violet-rose dress and a blue mantle. The drapery which flutters out behind the Christ-child is green. Joseph is dressed in deep violet. The background is blue.

I agree with Lasareff in thinking it probable that we have here the Madonna painted for Messer Carlo Gherardi of Pistoia. Vasari tells us that this Madonna "è delle belle cose che abbia mai fatto," and that it had a "relievo straordinario." Both phrases apply without question to the Stroganoff picture, especially when we bear in mind the psychology of Vasari's taste. Moreover, in his discussion of Bronzino's work Vasari lists the Gherardi Madonna after the second Deposition for Eleonora (1553) and the lost picture for an altar of the Duomo at Pisa (1554), and before the Louvre "Noli me tangere," which probably dates from the

last half of the fifties. Now stylistically the Stroganoff Madonna exactly fits into the place here assigned to it. Compare, for instance, the folds of the Madonna's dress with the folds of Mary's dress in the right wing of the Deposition, or with the treatment of drapery in the Christ in Limbo (1552). Similarly the treatment of the hair in carefully worked-out locks suggests the fifties.

Date: 1555–60.
Reprod. Fig. 2 in article by Lasareff cited below.
Bibl.: Harck, "Notizen über italienische Bilder in Petersburger Sammlungen," *Repertorium f. Kunstw.*, XIX (1896), 431; Schulze, p. xxvi; Lasareff, "Zwei Neue Madonnen von Bronzino," *Jahrb. f. Kunstwissenschaft*, 1923, pp. 249–258; Voss, *Die Spätmalerei der Renaissance in Rome und Florenz*, I, 212.

Chateau de Pavlovsk (near Leningrad)

MADONNA AND CHILD AND THE YOUNG BAPTIST

Panel. H. 0.99; w. 0.79; somewhat repainted.
The Virgin is seated on a bench or parapet, turned three-quarters to the right, but glancing down three-quarters left at the kneeling Baptist. Her left hand, holding a cherry, touches the fingers of the Christ-child's left hand; her right touches his breast and holds the end of a transparent veil which covers her head, the other end of which falls down behind her left shoulder. The Christ-child, naked, stands with one foot on her knee, the left leg stretched forward in a movement toward the Baptist, from whom he seeks with his right hand to take the cross the Baptist holds in his left. The Baptist, naked, is turned three-quarters right, and with a backward movement of his right arm, allows his hand to rest on the head of a lamb, which occupies the lower left corner of the picture. The Madonna's dress is rose-colored, her mantle a sharp blue. The background is dark green.

In the subject-matter, which is the same as that of the Faudel-Phillips picture, in the plastic modelling and the cold color scheme, this is, as Lasareff has pointed out, a typical Bronzino of the early forties. Chronologically it should be placed between the Budapest Nativity and the Allegory in the National Gallery.

Date: ca. 1540–45.
Reprod. Fig. 1 in article by Lasareff cited below.
Bibl.: Lasareff, "Zwei Neue Madonnen von Bronzino," *Jahrb. für Kunstwissenschaft*, 1923, pp. 249–258.

LONDON

National Gallery

1323. PIERO DE' MEDICI, IL GOTTOSO

Panel. H. 0.57; w. 0.45.
Head and shoulders only. He is turned three-quarters to the left. His right hand holds a letter to his breast. The coat he wears is plum-colored. The breast-piece is of crimson velvet bordered with gold thread and seed pearls. The picture was apparently painted after the bust of Piero in the Bargello.
Exhibited at Leeds, 1868, no. 135 (by Mr. W. R. Drake); Royal Academy, 1872, no. 71, ex-Collection Galli-Tassi, Florence. Bequeathed by Sir William Drake, 1891.

Date: 1545–50.
Reprod. Photo. Anderson, 1830; fig. in Poynter, *National Gallery*, I, 71.
Bibl.: Frizzoni, "La Galleria Nazionale di Londra", *Arch. Stor. dell 'Arte*, second series, I (1895), 100; Berenson, p. 123; Schulze, p. xx; *National Gallery Catalogue*, 1913, p. 98, and 1920, p. 34; Poynter, *National Gallery*, I, 70.

651. ALLEGORY: VENUS, CUPID, FOLLY AND TIME

Panel. H. 1.55; w. 1.44.
Venus, naked except for a small veil, is seated on the ground facing the spectator, but turns her head back to be kissed by Cupid, an adolescent youth who encircles her with his arms. His right hand touches her breast; his left supports her head. Behind Cupid, Folly represented as an old hag tearing her hair. Above her, a woman in profile who holds up the background curtain. Chronos, appearing at the right, stretches a muscular arm over the top of the curtain. Below him, at the right, a putto pelts Venus with roses. Behind the putto we see the lovely face of a girl in a green dress who is offering Venus a honeycomb. Below, at the right, lie a male and female mask. The principal colors are blue, violet, rose and apple-green.

Purchased by the National Gallery, 1860.
Mentioned by Vasari. This complicated Allegory, so beautifully in the taste of the period, was much prized by Cosimo I, who presented it to Francis I.

Date: ca. 1546.
Reprod. Pl. 21; Photo. Anderson, 18536; fig. 43 in P. C. A.; Poynter, *National Gallery*, I, 69.
Bibl.: Vasari, VII, 598; Wölfflin, *Die Klassische Kunst*, p. 178; Berenson, p. 123; Schulze, p. xxi; Goldschmidt, p. 54; Poynter, *op. cit.*, p. 69; *Catalogue National Gallery*, 1920, p. 34.

LUCCA

Pinacoteca

150. DON GARCIA

Panel. H. 0.42; w. 0.32.
Bust-portrait. He is dressed in a red coat with bluish-white collar of guipure lace. Dark background.

Model for the Uffizi miniature, though it is to be noted that in the latter the hands are left out.

Date: ca. 1551–52.
Reprod. Pl. 30; Photo. Brogi, 11909.
Bibl.: *Catalogo della Pinacoteca Comunale di Lucca*, 1909; Schulze, p. xxii; Berenson, p. 123.

144. DON FERDINANDO

Panel. H. 0.41; w. 0.31.
Bust-portrait. He is dressed in a yellow-brown tunic with red sleeves. Dark background.

Model for the Uffizi miniature.

Date: ca. 1555–60.
Bibl.: Catalogue cited above; Schulze, *loc. cit.*; Berenson, *loc. cit.*

MADRID

Prado

5. PORTRAIT OF DON GARCIA

Half-length, full-face. He is dressed in a gold-embroidered crimson coat. In his right hand he holds a white flower; with his left he plays with a gold chain which hangs around his neck. Dark background.

Ascribed to Alessandro Allori, but I see no reason why it should not be considered an authentic Bronzino.

Date: ca. 1550.
Reprod. Pl. 29; Photo. Anderson, 16000.
Bibl.: Madrazo, *Catálogo de los Cuadros del Museo Nacional*, 1910, p. 2.

MILAN

Brera

565. ANDREA DORIA AS NEPTUNE

H. 1.15; w. 0.53.
He is turned three-quarters to the left and looks three-quarters right. He is portrayed as a powerfully muscular, bearded man, naked to the hips. He holds up a loin cloth with his left hand and grasps the trident in his right. Behind him a mast encircled by ropes. Inscribed thereon: A. DORIA.

I doubt if this is the portrait painted for Paolo Giovio, mentioned by Vasari as having been done "poco dopo" the Madonna for Messer Giovanni di Statis, that is, in the early thirties. The style indicates the late forties or early fifties. It has little connection with Leone Leoni's medal of Andrea Doria of 1541. Frizzoni thought it an allegory painted after the death of Doria in 1560; but this also seems to me little likely, as the manner is not sufficiently dry for that date. In the Corridor between the Pitti and Uffizi is a copy of the head by Cristofano dell'Altissimo.

Reprod. Pl. 33; Photo. Anderson, 11447; fig. 35 in P. C. A.
Bibl.: Vasari, VII, 595; Berenson, p. 123; Carotti, *L'Arte*, 1898, p. 182; Frizzoni, *Perseveranza*, May, 1898; Beltrami, *Rass. d'Arte*, I (1901), 31; Müntz, *Mémoirs de l'académie des Inscriptions et Belles Lettres*, XXXVI, seconde partie, 1900; Waetzoldt, *Die Kunst des Porträts*, p. 203; Schulze, p. xxiii.

NEW YORK

Metropolitan Museum

COSIMO I

Panel. H. $38\frac{3}{8}$; w. $27\frac{7}{8}$ in.
Replica of the picture at Cassel, of Cosimo in armor as a young man. Unlike the version at Cassel, however, Cosimo is here beardless, the laurel branch is omitted, and owing to the rumpling of the tablecloth, less of the helmet shows. Other minor differences. On the armor of his left elbow inscribed, CM.

As Cosimo is here beardless, and moreover does not wear the Order of the Golden Fleece as he does in the examples at Cassel, in the Pitti and in the Academy at Florence, we may conclude

that this is the earliest example of the series which has come down to us.

Date: ca. 1542–45.
Reprod. Pl. 17.
Bibl.: B. B[urroughs], *Bulletin of the Metropolitan Museum of Art*, IV (1909), 69; Schulze, p. xxiv; *Catalogue of Paintings*, Metropolitan Museum of Art, 1917, p. 32.

Private Collection

PORTRAIT OF A YOUNG MAN

Panel.
Three-quarters length. Dressed in black, turned three-quarters to the left but looking at the spectator, the young man stands in a negligent attitude, his left hand on his hip, his right on a book standing on end on the stone table beside him. He marks the place in the book with his forefinger. At his left is visible the arm of a chair. Simple late-Renaissance architectural background.
Ex-Sagan Collection, Paris.

Date: ca. 1535–40.
Reprod. Pl. 9; Schulze, Pl. VIII; fig. 28 in P. C. A.
Bibl.: Berenson, p. 123; Schulze, p. xxvi (under PARIS).

Duveen Brothers

PORTRAIT OF FRANCESCO I AS A YOUNG MAN

Oil. H. 38; w. 29 in.
He is seated at a table, holding the miniature portrait of a lady. He faces three-quarters left. He is wearing a crimson doublet with gold embroidery. The chair in which he sits is upholstered in green velvet. The cloth on the table is pale green.

Ex-Demidoff Collection, Florence.

He seems between eighteen and twenty-one years old.

Date: ca. 1559–62.

Mr. Sigfrid Aram

HOLY FAMILY

On wood. H. 24½ in.; w. 19½ in.
The Madonna is seated on the ground, looking down and slightly to the left, while the lower part of her body is turned to the right. Her hands are raised with the palms outward as she contemplates the Christ-child in adoration. She

wears a rose-colored robe and over her knees a green mantle. Her hair and headdress resemble those of the Louvre Madonna. The Christ-child, in a contrapposto attitude, rests his left hand on a globe which is at the left margin of the picture. The little S. John with his cross-headed staff, at the right, leans forward to look at the Christ-child across the Virgin. In the background a hilly landscape with trees and a winding road. On the road in the middle distance, a male figure. The middle distance is yellow-green, the farther distance blue-green.

This picture is shortly, I believe, to be taken to Berlin. It has strong affinities with the Louvre Madonna, particularly as to the surface quality and a certain sweetness of sentiment. The arrangement of the hair and headdress of the Virgin are also remarkably similar. The color and composition are those of Bronzino's middle period. This extremely attractive painting may be, like the Louvre Madonna, a later copy by Bronzino himself of a picture of his middle period. We know that he did not object to such copying, since he copied his Deposition of 1545 in 1553 for Eleonora's Chapel.

Reprod. Pl. 51.

Mrs. Aaron Naumburg

PORTRAIT OF A YOUNG MAN

Bust-portrait. The young man is shown against a brownish-green niche. He faces three-quarters left. He wears dark clothes with a small white turned-down collar. He looks at the spectator. The hands are not shown.

This picture must, on stylistic grounds, be ascribed to the forties, and cannot therefore be D. Garcia, as appears on the label, since that prince was not born till 1547. It is, however, authentic.

PARIS

Louvre

1183 (86). "NOLI ME TANGERE"

Panel. H. 2.91; w. 1.95.

In front of a low wall, Christ, nude except for a fluttering drapery which passes over his loins and left shoulder, advances with a dancing movement, holding a spade in his right hand, toward Mary Magdalen, who, with arms outstretched,

strides toward him, her body bowed down. He is turned three-quarters right and looks down at her. She is turned three-quarters left and looks up at him in adoration. Behind her, on the other side of the wall at the right, two women. Behind them and in front of a stable-like building three women and an angel guard the tomb. At the left a hill with three crosses outlined against the sky. In the centre distance a city in a valley, doubtless intended to represent Jerusalem.

Mentioned by Vasari. From Santo Spirito in Florence. It was commissioned by Giovanni Battista Cavalcanti for the Chapel of Tommaso Cavalcanti in that church. It is probably dependent on Pontormo's lost picture of 1531 after Michelangelo's cartoon. This cartoon, which was once in the possession of Cosimo I, is also lost. So is the replica which Pontormo painted for Alessandro Vitelli. A copy of Pontormo's picture exists, however, in the storerooms of the Uffizi, attributed to Franco, who about 1540 made a cartoon from Michelangelo's cartoon (Vasari, VI, 575), which passed into the possession of Cosimo I. Both Franco's cartoon and his picture were larger than Michelangelo's. For Bronzino's modification of Pontormo's (or Michelangelo's) idea, compare the figure in the article by Gamba, cited below, with Plate 41 in this volume. Goldschmidt notes that there are two later versions, both owned in Italy. One of them may be the picture (in 1914) in the Battistelli Collection in Milan.

Date: 1555–57.
Reprod. Pl. 41; Photo. Braun, Giraudon.
Bibl.: Vasari, VI, 277, VII, 601–602; Waagen, *Kunstwerke und Künstler in Frankreich*, III, 472; Thode, *Michelangelo Kritische Untersuchungen*, II, 449; Berenson, p. 123; Schulze, p. xxv; Goldschmidt, p. 54; G. Lafenestre and E. Richtenberger, *Le Musée National du Louvre*, p. 102; Gamba, "Una copia del 'Noli me tangere' da Michelangelo," *Boll. d'Arte*, III (1909), 148 ff.; Clapp, pp. 259–260.

87 (1184). PORTRAIT OF A SCULPTOR

Panel. H. 1.11; w. 0.91.
He stands, three-quarters length, turned three-quarters to the left, in front of the wall which goes back obliquely into the picture from right to left. He is dressed in a dark coat with white collar. In his hands a female statuette (a Victory?) of the Mannerist School, resembling that in the Portrait of a Lute-Player in the Uffizi. A green curtain at the extreme right.

From the Collection of Louis XIV. Formerly thought to be a portrait of Baccio Bandinelli and ascribed to Sebastiano del Piombo.

Date: ca. 1545.
Reprod. Pl. 15; Photo. Alinari, 23057, Braun, 11184; fig. 5 in P. C. A.
Bibl.: Müntz, *Histoire de l'Art pendant la Renaissance*, III, 156; Schulze, p. xxv; Berenson, p. 123; G. Lafenestre and E. Richtenberger, *Le Musée National du Louvre*, p. 55; Seymour de Ricci, *Description Raisonnée des Peintures du Louvre*, Paris, 1913, p. 26.

1183a. HOLY FAMILY

On wood. H. 1.30; w. 1.03.

A replica with extremely slight and unimportant variations, but giving a softer impression, of the Holy Family in Vienna. Cf. Madonna belonging to Mr. Aram in New York. Gift of Count Albert de Vandeul, 1902.

Reprod. Pl. 50; Photo. Alinari, 23056, Braun, 12934; fig. 9 in P. C. A.
Bibl.: Jean Guiffray, *L'Arte*, V (1902), 255; Marcel Nicolle, "Les récentes acquisitions du Musée du Louvre, 1902–04," *Rev. de l'Art, Anc. et Mod.*, XVIII, 185; Schulze, p. xxv; Goldschmidt, p. 54; H. de Chennevières, *Gaz. des Beaux Arts*, XXX (1903), 494; Seymour de Ricci, *Description Raisonnée des Peintures du Louvre*, Paris, 1913, pp. 25–26.

M. de Bonneval

PORTRAIT OF THE DUCHESS ANNA STROZZI (?)

Wood. H. 0.73; w. 0.57.
Three-quarters length. She faces three-quarters left. She wears a richly embroidered gray-green dress with a design of leafage, slashed sleeves, and a white guimpe open at the throat. Around her neck a jewelled pendant. Her hands are crossed in front, one above the other; in the right she holds the end of a gold chain, in the left a pair of gloves. Neutral background. Above, to the right, the inscription, A LWI.

This fine portrait has affinities with the portrait in the Widener Collection, and must date from about the same time. Formerly in the Dollfus Collection, no. 46. Sold to M. de Bonneval in 1912.

Date: ca. 1540.
Reprod. Pl. 13; fig. in the Catalogue cited below.
Bibl.: *Catalogue des Tableaux anciens, Collections de M. Jean Dollfus*, Paris, 1912, p. 58; Clapp, p. 96.

PESARO

Villa Imperiale (Camera dei Semibusti)

ALLEGORICAL FIGURES: Flying Cupid, Jupiter, Mars, a winged female Figure modelling a head (Sculpture), Victory, Woman painting, Mercury, Woman drawing, Fame, Woman playing violin (Music).

In his Life of Bronzino, Vasari states that Bronzino painted in Villa Imperiale "alcune figure a olio nè peducci d'una volta." In the Life of Pontormo he says, Bronzino painted "nel peduccio d'una volta all' Imperiale un Cupido ignudo molto bello, ed i cartoni per gli altri." It seems most likely that the designs for these figures are Bronzino's, the execution Raffaelo dal Colle's. The Victory (who flies toward the spectator with palm and laurel-wreath) recalls Raphael's Mercury in the Farnesina.

Reprod. Photo. Alinari.

Bibl.: Vasari, VI, 276, VII, 595; Gaye, II, 368; Schulze, p. xix; Goldschmidt, p. 55; Patzak, *Die Villa Imperiale in Pesaro*, Leipzig, 1908, pp. 141, 241–243, 323 ff.

PHILADELPHIA

Widener Collection

PORTRAIT OF A LADY AND HER LITTLE SON

H. 37½; w. 30½ in.

Three-quarters length. She is turned slightly to the left. She is dressed in a rich broacade dress with puffed sleeves and pleated muslin chemisette. Her hair is parted in the middle and she wears a turban-like headdress. Her right arm encircles the shoulders of her little son, who lightly holds it with his left. He is visible to the shoulders only, in the lower left corner of the picture. His hair is curly. He looks out of the picture, slightly to the right. In her left hand the lady holds a pair of gloves. As ornaments: gold earrings, a jewelled chain about her throat, a gold chain about her shoulders, a heavy gold girdle about her waist, a ring on the forefinger and two rings on the fourth finger of her left hand.

In the background, a curtain with heavy vertical folds right and left.

From the Collection of the Princesse de Sagan. This is a very beautiful example of an early Bronzino, about 1540, when he was still using, but beginning to chill, the Pontormesque formula.

In the expressiveness of the face, in the fine silhouette of the headdress, we catch a glimpse of the genius of Jacopo. The left hand already foreshadows the much later Eleonora and Don Garcia in the Uffizi. The extreme elegance of the conception reminds one of Parmigianino.

Date: ca. 1540.
Reprod. Pl. 14.
Bibl.: *Paintings in the Collection of Joseph Widener at Lynnewood Hall, Elkins Park, Pennsylvania.* Privately printed, 1923.

PISA

Santo Stefano

NATIVITY

Commissioned for Santo Stefano by Cosimo I. Mentioned by Vasari. Clapp points out that Angelo imitated in this picture Pontormo's putti (drawing in the Uffizi, no. 458) for the Loggia of Careggi.

Date: 1564–65. Bronzino was working on the picture on April 14, 1564; it was finished by the 11th of Feb., 1565.
Reprod. Goldschmidt, Tafel X.
Bibl.: Vasari, VII, 602–603; L. Tanfani Centofanti, *Notizie di artisti tratti dei documenti Pisani*, Pisa, 1898; Clapp, p. 66, note, and *Dessins*, p. 101; Berenson, p. 123; Schulze, p. xxvii; Goldschmidt, p. 55; Gaye, III, 134, 165, 166.

ROME

Palazzo Barberini

83. PYGMALION AND GALATEA (in part)

To the left Galatea stands on a stone block turned three-quarters right, her right hand raised to her shoulder, her left holding up the rose-colored drapery which hangs from her hips. At the right kneels Pygmalion, his hands clasped in front of him, looking at her in adoration. On the ground beside him, sculptor's tools. In the centre of the picture a three-sided altar of warm gray stone with reliefs. On it a bull is being sacrificed, and from it rise flame and smoke. To the left of Galatea a stool; on it sculptor's tools. Background: a hilly landscape, greenish-brown in tone; green sky, red horizon.

This painting, which is the cover of the lost portrait of Francesco Guardi painted by Pontormo during the siege of Florence, is referred to by Vasari (VI, 275), who attributes it to Bronzino. Goldschmidt follows Vasari's attribution; Clapp, who attributes the picture to Pontormo, believes that the accessories are probably due to Bronzino. This seems to me a possible explanation of the discrepancy between Vasari's story, which he probably got from Bronzino, and the fact that the figures are obviously by Pontormo.

Date: ca. 1530.
Bibl.: Vasari, VI, 275; Clapp, pp. 182–183; *Dessins*, pp. 35, 71, 118, 340; Berenson, p. 176; Goldschmidt, p. 55; Morelli, *The Borghese and Doria-Pamphili Galleries*, 1900, p. 30; Lafenestre, *Rome*, p. 150.

Galleria Borghese

444. JOHN THE BAPTIST

Panel. H. 1.20; w. 0.92.
John the Baptist, depicted as a young man, naked except for a blue loin cloth and a piece of fur over his back, sits (he does not *kneel*, as Schulze has it) in a rocky landscape. In his right hand he holds a saucer of water. Strong contrapposto.
Signed below at the left: BRONZINO FIOR.

Date: ca. 1545–48.
Reprod. Pl. 26; Photo. Anderson, 1277; fig. 40 in P. C. A.
Bibl.: Berenson, p. 123; Schulze, p. xxviii; Goldschmidt, p. 55.

Galleria Colonna

9. VENUS, CUPID AND A SATYR

Panel. H. 1.20; w. 2.50.
Venus, in a rose-colored dress with a green-blue cloth over her hips, lies on a yellow-green bolster. The lower two-thirds of the couch on which she reclines is covered with a blue cloth. She holds the bow she has just taken from Cupid in her left hand and over her head. Cupid, holding the arrow in his right hand, tries to recapture the bow with his left. At the right a grinning satyr with Pan-pipe peers at the scene from behind a dark red-violet curtain. By the head of Venus, three wine-colored roses. The wings of the Cupid repeat the principal colors — rose, blue and green.
Signed (in the lower left corner): A. BRONZ. FIOR. F.

Perhaps the picture done for Alamanno Salviati, mentioned by Vasari.

Date: ca. 1555.
Reprod. Pl. 37; Photo. Anderson, 734; Goldschmidt, Tafel IX.
Bibl.: Vasari, VII, 600; Berenson, p. 123; Schulze, p. xxix; Goldschmidt, p. 55; *Galleria Colonna Catalogue*, p. 6.

106. MADONNA WITH SLEEPING CHILD, LITTLE S. JOHN AND ELIZABETH

The Madonna wears a rose-colored tunic, and a blue mantle over her knees. The sleeping Child occupies the lower left corner of the composition. He leans against his mother's right knee. The little S. John at the upper right corner seems to offer the Christ-child a small wreath of flowers, but is gently kept back by the Virgin's left hand. S. Elizabeth, who resembles the S. Elizabeth in Sir George Faudel-Phillips's picture, looks over the Madonna's right shoulder. The Madonna looks down at the sleeping Child. Her features and the arrangement of her hair remind one of the Phillips, Uffizi, and Vienna Madonnas.

Date: ca. 1560.
Bibl.: Goldschmidt, p. 55.

Tavola
m 1.25 X 0.95

2471. STEFANO COLONNA

The bearded figure of Stefano Colonna stands portrayed three-quarters length, clad in steely armor, before a column and a wine-colored curtain. His left hand lightly grasps his sword, the right hand rests on a helmet which lies on a table in front of the column.
On the base of the column the inscription: STE COLUMNA II. II BROZI. FLO. FAC. MDXLVI.

Date: 1546; painted in Rome.
Reprod. Pl. 22; Photo. Anderson, 2760; fig. 34 in P. C. A.
Bibl.: Berenson, p. 123; Schulze, p. xxviii.

Palazzo Doria (Private Apartments)

PORTRAIT OF GIANNETINO DORIA

Panel. H. 1.20; w. 0.80.
Three-quarters length. He stands facing three-quarters right against the corner made by two walls with simple mouldings. Over the right wall is hung a green curtain. He is dressed in red, with a black cloak. His right hand rests on his hip; the left lightly clasps the hilt of his sword.

Giannetino was the nephew of the famous Admiral Andrea Doria, whose portrait by Bronzino hangs in the Brera.

Date: ca. 1546–48.
Reprod. Pls. 25, 26; Photo. Anderson, 3022; fig. 33 in P. C. A.
Bibl.: Morelli, German ed., I, 164; John Rusconi, "La Collection Doria-Pamphili," *Rev. de l'Art Ancien et Moderne*, 1902, p. 449; Rusconi, "La Collezione Doria-Pamfili," *Monatshefte f. Kunstwissenschaft*, no. 11, Nov., 1908; Berenson, p. 123; Schulze, p. xxix.

ST. PETERSBURG

See Leningrad.

STRASBOURG

BUSTS OF MAN IN ARMOR AND YOUNG WOMAN

They are represented on one panel. He is at the left, his head turned slightly to the right. He has a black beard. A soft white collar is turned down over the neckpiece of the armor which he wears. The young woman's head is turned slightly to the left. She wears a dress with guimpe open at the neck, a rope of pearls around her neck. A pearl-edged net binds her parted hair. Plain background.

My attention was called to this picture by Mr. Berenson, who will include it in his list of Bronzino's works in the forthcoming edition of his *Florentine Painters*. Vasari says that Bronzino "ritrasse . . . Pier Antonio Bandini e la moglie." This might be our double portrait. Vasari places it just after Bronzino's return from Pesaro, which tallies with the date we arrive at from internal evidence.

Date: 1530–35.
Reprod. Photo. Bulloz, Paris.
Bibl.: Vasari, VII, 595.

TURIN

Gualino Collection

PORTRAIT OF YOUNG LADY

Wood. H. 0.61; w. 0.50.
Almost full-face. She wears a richly embroidered dress, with sleeves padded at the shoulders, open at the neck, and having a ruché collar. As ornaments, a rope of pearls about her neck and a ring on the fourth finger of her left hand. She holds an open book with tooled cover in her hands. Her hair is curled. Plain background.

I owe my knowledge of this picture to Mr. Berenson, who will include it in his list of Bronzino's works in the forthcoming edition of his *Florentine Painters*.

Date: 1560–70.
Reprod. Pl. XXXIV in Catalogue cited below.
Bibl.: L. Venturi, *La Collezione Gualino*, text with Pl. XXXIV.

VIENNA

Staatsgalerie

49. HOLY FAMILY

Panel. H. 1.24; w. 0.99.
The Virgin seen half-length in the centre, with Anne on her right and Joseph on her left, lightly supports with her left hand the Christ-child, who sits on a rock in front of her, holding a bird in his hands. The little S. John, sitting on the grass in front of Joseph, offers the Christ-child a pomegranate. In the background a valley. In the right upper corner a wall with towers, at the left other buildings.
Signed (on the stone below the left foot of the Christ-child), BRO͡ZINO FIORE͡TINO.

Goldschmidt proposes identifying this painting with the second Madonna for Bartolommeo Panciatichi, mentioned by Vasari. I agree with Lasareff that probably the Faudel-Phillips Madonna is the second Panciatichi picture, and that the Vienna Holy Family is, on the contrary, the painting Vasari tells us was done for Francesco Montevarchi. This identification becomes convincing when we consider the more developed style of the Vienna picture which allows us to date it about 1535–40, that is, at about the time of the Budapest Nativity. Vasari, who gives an unusually faithful chronological account of Bronzino's work, mentions the Montevarchi Madonna immediately after the Nativity now in Budapest.

Date: ca. 1535–40.
Reprod. Fig. 8 in P. C. A.; *Burlington Magazine*, Oct., 1914, Pl. II.
Bibl.: Vasari, VII, 596; Waagen, *op. cit.*, p. 61; A. Schaefer: "Die Landschaften der Wiener Gemäldegalerie," *Jahrb. d. Sammlungen des allerhöchsten Kaiserhauses*, XII, 236; Schulze, p. xxx; Berenson, p. 123; Goldschmidt, p. 55; Lasareff, "Zwei Neue Madonnen von Bronzino," *Jahrb. f. Kunstwissenschaft*, 1923, pp. 249–258.

WORCESTER (U. S. A.)

Art Museum

PORTRAIT OF DONNA GIOVANNINA CHEVARA AND HER SON

Oil on canvas. H. 40½; w. 32¼ in.; signed.

Three-quarters length. She is seated, turned slightly left, her left hand resting on the left arm of her little son, who stands beside her chair. He is seen half-length, his left hand on the arm of the chair; his right plays with the end of a gold chain, which hangs from his mother's waist. He looks straight out of the picture. The lady wears a brown-embroidered coat over a red dress. Curtain background.

On the back of the canvas, inscribed in paint: DA. GIOVA. CHEVARA NOBILE SPAGNOLA MOGLIE DI D. ANTOO. DI MONTALVO PRIMO.

Date: ca. 1560–70.

Reprod. Pl. 49; *Bulletin of the Worcester Art Museum*, April, 1912.

Bibl.: *Bulletin of the Worcester Art Museum*, July, 1911, p. 12; *Catalogue Exhibition of Works of Old Masters, Royal Academy of Arts*, London, p. 7 (56).

rchivio di Stato — Depositeria — Salariati, Reg° n. 393

r. 14 : Sr. Antonio Montalvo, coppiere

r. 19 : Sr. Antonio Montalvo, cavallerizzo

r. 97 : Sra. Giovanna Ghevara, damigella.

Mediceo 616

. 266-269 : 1564 : Ruolo nuovo della casa dello Ill.mo et Ecc.
Sre Duca di Fiorenza et di Siena
Cameriere : Sre Ant.° Montalvo

. 219 : Nota di pensioni vitalizie ed ereditare elargite d
Cosimo p.mo e dalle Duchessa Eleonora a diver
di Lor Servizio.
Al Sr Don Hernando da Toledo Cav.re d'Alcantar
a vita ∆ 500 su la gabella della farina 1560 con
mati a M. Ant.° Martelli a vita sua.
A Gian Vasches spagnuolo a vita ∇ 132 su la g
della carne 1564.
A Antonio Roble de Montalvo spagnuolo a vita ∇.
su la gabella della farina.
A Gian Vasches spagnuolo a vita dalla Duchessa
sopra li crediti di Monte confermata in 1564
Al Sr. Montalvo ∇ 200 per se e suoi figliuoli
conditione di crearne una commanda 1568

358 : Donna Beatrice di Guevara donna fu di don Er
[illegible] Bolo a di 13 d'aprile 157

CATALOGUE RAISONNÉ OF ATTRIBUTED PICTURES AND SCHOOL-PIECES

CATALOGUE RAISONNÉ OF ATTRIBUTED PICTURES AND SCHOOL-PIECES

ALTENBURG

Museum

173. PORTRAIT OF A YOUNG MAN

On lead; oval. H. 0.16; w. 0.12.
Half-length. He stands facing the spectator, next to a small table. On the table a plant in a flowerpot with a scroll bearing the inscription: "FORMA ET ROBORE." His left hand rests on the hilt of his sword.

A replica with variations of the portrait formerly in the Sagan Collection. Cold, gray-blue tones.

Bibl.: Schulze, p. iii; *Cat. Altenburg Museum*, 1898, p. 103.

BOSTON (U.S.A.)

Mr. Robert F. Hawkins

PORTRAIT OF A LADY

Half-length, turned slightly left.
Inscribed in Gothic lettering in upper left corner: BRONZINO PIN.

On loan at Boston Museum of Fine Arts, 1924.

BUDAPEST

Museum

193 (162). PORTRAIT OF A LADY

Canvas. H. 0.73; w. 0.62.
Half-length. Almost full-face. She wears a black, gold-embroidered dress over a silver-gray, black-embroidered underdress, with ruché collar high about the neck. A gold chain about her shoulders, another around her waist; pearls in her hair. Greenish-black background.

From the Esterhazy Collection. School-piece.

Reprod. Photo. Weinwurm.

Bibl.: De Térey, *Catalogue des Tableaux du Musée de Budapest*, 1910, p. 52; *Die Gemäldegalerie des Museums für Bildende Kunst in Budapest*, 1916, p. 121.

Palffy Collection

19. PORTRAIT OF "BIANCA CAPELLO"

Panel. H. 0.46; w. 0.37.

Bibl.: Gabriel v. Térey, *Katalog der Gemäldegalerie des Grafen Johann Palffy*, p. 10.

CAMBRIDGE (U. S. A.)

Dr. Denman Ross

PORTRAIT OF AN ADMIRAL

He is shown three-quarters length, turned three-quarters left. He wears a black armor with gold ornamentation, and white hose. His right hand rests on the edge of a table, of which only the corner is seen, at the lower left corner of the picture. The table is covered with a red cloth. His left hand grasps his sword. Pink flesh tones. Brownish-green background.

If we assume this portrait to be by Bronzino, it follows that it must be a very early work, since it could not be made to fit stylistically in any other period of the master's career. But the armor is distinctly late sixteenth-century. The flesh tones are not Bronzinesque. The style suggests Baroccio.

CARGNACCO (Lago di Garda)

In Private Possession

BUST OF ALESSANDRO DE' MEDICI

Panel. H. 0.54; w. 0.41.

He wears a sliver-gray suit of armor, with gold ornamentation. The background is gray-green.

Formerly in the Collection of Professor Thode in Heidelberg. Clapp considers this a modified copy of the portrait in Bergamo (Morelli Collection). Schulze regards the Bergamo version as the weaker of the two.

Bibl.: Schulze, p. xix (under HEIDELBERG); Clapp, pp. 171, 172.

CARLSRUHE

Museum

440. PORTRAIT OF A MAN

Panel. H. 1.14; w. 0.69.
He stands looking at the spectator, turned toward the left. He wears a black tunic and a black cloak. His left hand rests on his hip; in his right he holds a pair of gloves and a folded letter.

Thode speaks of it as being "nello stilo di Angelo Bronzino, ma che certo non è della sua mano." It is neither by his hand, nor in his style.

Reprod. Photo. Bruckmann.
Bibl.: Thode, "Pitture di Maestri Italiani nelle Gallerie Minori di Germania," *Arch. Stor. dell' Arte*, III (1890), 251; Schulze, p. xxxvii.

CHICAGO

Formerly in the Yerkes Collection

PORTRAIT OF YOUNG WOMAN

Oil on wood. H. 1.40; w. 0.67.
Half-length; turned three-quarters to the left, seated in an armchair in front of a table. She wears a crimson dress, cut square and low at the neck, having puffed sleeves, and a transparent guimpe. A bandeau around her parted hair. The table is covered with red cloth on which lies an open book, at the top of the left page of which may be deciphered the word "CANTO." Her left hand rests on the edge of the table, her right hand on the right-hand page of the book. Beyond the book a bunch of flowers. Behind her a looped-up curtain.

I do not know the present whereabouts of this picture. In the Catalogue of the Yerkes Collection it is ascribed to Bronzino, but more than twenty years ago it was recognized by Berenson as a Pontormo. Clapp follows this attribution, which is perfectly convincing.

Bibl.: *Catalogue de Luxe of Ancient and Modern Paintings Belonging to the Estate of the late Charles T. Yerkes*, New York, 1910; Berenson, "Le Pitture Italiane nella Raccolta Yerkes," *Rassegna d'Arte*, VI (1906), 35; Clapp, pp. 188, 189.

CINCINNATI

Mrs. Thomas J. Emery

PORTRAIT OF ELEONORA DA TOLEDO AND HER SON FERDINANDO DE' MEDICI Wood panel 45" x 33"

H. 1.16; w. 0.86.

School-piece. In 1902 sold at the Guidi di Faenza Sale in Rome; in 1914, in the Collection of Baron Lazzaroni, Paris.

Reprod. Pl. 8 in catalogue cited below.
Bibl.: *Cat. Guidi di Faenza Collection Sale*, Rome, 1902 (409).

DETROIT

Mr. Ralph H. Booth

PORTRAIT OF ELEONORA DA TOLEDO AND DON GARCIA

H. 49½; w. 39½ in.

Exhibition, Institute of Arts, Detroit, 1893 (loaned by Mr. Ralph H. Booth), ex-Collection Duke of Hamilton; Kleinberger Galleries, no. 7. Copy of the picture in the Uffizi. In good condition.

Bibl.: Waagen, *Art Treasures in Great Britain*, II, 305; Detroit Institute of Arts, *Bulletin*, March, 1923.

DRESDEN

81. BUST OF COSIMO I

Panel. H. 0.58; w. 0.44.
Inscribed: COSMUS MED. FLOR. ET. SENARUM. DUX. II (*sic*).

Schulze believes that this is probably the companion-piece to the portrait of Eleonora, no. 1189 in the Uffizi, the measurements of which differ but slightly (h. 0.57; w. 0.42). If so, they are certainly not by the same hand. Replicas in Florence, Rome, Vienna.

Reprod. Photo. Bruckmann.
Bibl.: Schulze, p. vii.

82. ELEONORA DA TOLEDO

Panel. H. 0.39; w. 0.29.

Smaller version of the portrait in Berlin. The hands are left out.

Reprod. Photo. Alinari, 21914.
Bibl.: Schulze, p. vii.

DZIKOW (Poland)

Tarnowski Collection

PORTRAIT OF AN ELDERLY LADY

Oil on wood. H. 0.25; w. 0.20.
Half-length; she is turned slightly to the left. She wears a dark bodice cut square at the neck, with an open lace guimpe. A rope of pearls about her neck. Her hair is parted in the middle. Over it she wears a close-fitting headdress, over which passes a string of pearls. Dark background.

This portrait was attributed to Bronzino at the Exhibition of Portraits held at The Hague in 1903. Schulze considers it to be Netherlandish; Berenson ascribes it to Pontormo (late). Clapp, commenting on the fact of its restoration, does not pass a final verdict. It certainly has nothing to do with Bronzino or his School. Badly repainted, perhaps slightly cut down.

Reprod. Photo. Bruckmann, 1904.
Bibl.: C. H. de Groot, *Meisterwerke der Porträtmalerei auf der Ausstellung im Haag*, Munich, 1905, p. 5; Clapp, p. 198; Schulze, p. lxi; Berenson, p. 174.

FLORENCE

Academy (Magazine)

S. BONAVENTURE

Panel. H. 0.90; w. 0.68.
Three-quarters portrait. The bearded saint, wearing a gray monk's habit, stands turned three-quarters left behind a table covered with a Turkey carpet. At top of the pages of an open book which lies on the table, the inscription: AD MDLXI. At the left of the brown panelled wall of the background hangs a cardinal's hat. At the top of the picture, at the extreme left and right, the letters S and B, respectively.

This painting shows no trace of Bronzino's hand.

Date: 1561.
Reprod. Photo. Alinari, 1417 (as Bronzino).
Bibl.: Crutwell, *Florentine Galleries*, 1907, p. 261; Schulze, p. viii.

Annunziata (Capella di S. Luca)

TRINITY

Fresco.
Christ is supported in the arms of the Eternal and by three angels. The dove appears above.
Signed: AD. MDLXXI J.A.PV. AN. BR.

Bocchi relates that this work was designed by Pontormo and executed by Bronzino. Clapp considers that it does not show any trace of either Pontormo's design or Bronzino's touch. It has, indeed, nothing to do with Pontormo. It recalls, however, the latest manner of Bronzino. The Christ resembles the Christ in the Deposition of 1565. Extremely manneristic. Cold, chalky color.

Date: 1571.
Bibl.: Bocchi, *Le Bellezze della Città di Firenze* . . . Florence, 1677, p. 464; Schulze, p. viii; Clapp, p. 200.

S. M. Novella (Chapel in the Left Aisle)

THE VIRGIN, S. HYACINTH AND OTHER SAINTS

This work has nothing to do with Bronzino, who died twenty-four years before it was painted, but under whose name it is photographed by Alinari. The confusion probably arose from a misreading of the inscription which runs: ALEXADER BRONZINIUS ALLORIUS CHRISTOFORI FI. CIV. FL. PINGEBAT AD MDXCVI.

Date: 1596.
Reprod. Photo. Alinari, 31085.

Corsini Gallery

PORTRAIT OF A MAN WITH A STATUETTE OF THE SPINARIO

Panel.
He stands facing the spectator. He wears a gray mantle trimmed with brown fur, and a black cap. His left hand rests on the carved arm of a chair. In his right he holds a letter with the seal of Clement VII. On the table beside him,

which is covered by a Turkey carpet, stands a statuette of the Spinario. Also on the table lie a book and an inkpot with a quill pen in it. On the base of the statuette is inscribed, KAL. DECEMB. M.D.XL. A simple architectural background; at the left, a view of rolling country.

This portrait is ascribed by Schulze, and in the Gallery, to Bronzino; by Berenson correctly to Bacchiacca. It subscribes in its manner and accessories to the ideal portrait as defined by Castiglione in the Cortegiano. Moreover the "smoothness" of the painting, its aristocratic air and its undoubted Florentine character, as well as a consideration of the date, have probably led to its ascription to Bronzino. But Bronzino was painting portraits very much in Pontormo's manner about 1540, and this portrait has nothing of that great master in it. Moreover, the flesh tones and the landscape are distinctly un-Bronzinesque and speak, on the contrary, strongly for Bacchiacca, to whom, following Berenson, I ascribed it in an article on that master.

Reprod. Photo. Alinari, 4545; Schulze, Pl. XI.
Bibl.: Berenson, p. 109; Schulze, p. ix; McComb, "Francesco Ubertini (Bacchiacca)," *College Art Bulletin*, vol. VIII, no. 3, p. 154.

Pitti

204. PORTRAIT OF A LADY

Panel. H. 0.44; w. 0.36.
Bust-portrait, almost full-face. She wears a dark dress, very rich, gold-embroidered, with an open ruché, lace-trimmed collar coming to a point in front. A string of pearls about her neck from which hangs a magnificent pendant. She wears large earrings. Her hair is parted in the middle and covered by a veil which falls down over her shoulders behind.
Chalky in color.

The person is identified as Bianca Capello, but bears no resemblance to Allori's fresco portrait (Uffizi, 1500).

Reprod. Photo. Anderson, 6953.
Bibl.: Schulze, p. xiv.

206. FRANCESCO I

On canvas. H. 0.55; w. 0.39.
Bust-picture. His head is turned three-quarters to the left. He wears a red, fur-trimmed coat, and a soft white collar tied with a white lace in front. The beard is short, red. The background is olive-green.

Inscribed at the top: FRANCISCUS MED. FLOR ET SENAR PRINC.

Excellent atelier-piece.

Francesco was born in 1541 and in the picture is about thirty-five years old.

Date: ca. 1575.
Reprod. Pl. 53; Photo. Anderson, 6954.
Bibl.: Schulze, p. xiii.

212. COSIMO I

Panel. H. 0.57; w. 0.44.
Bust-portrait. He is dressed in a pale-violet coat, with white turned-down collar, silver-embroidered.

A replica of a lost original by Bronzino. Other replicas in the National Gallery, the Pitti Palace, and in Vienna, the latter by far the best.

Reprod. Photo. Anderson, 6955.
Bibl.: Schulze, p. xiii.

277. LUCREZIA DE' MEDICI

On tin. H. 0.24; w. 0.18.
Three-quarters length. She is seen standing by a marble table wearing a rich dress sewn with pearls. Her left hand rests on a globe lying on the table; with her right hand she plays with a pendant at her throat. Her hair is parted and drawn back. She looks at the spectator.

Lucrezia was the daughter of Cosimo I. She died in 1561 at the age of sixteen years.

Date: ca. 1558–61.
Bibl.: Schulze, p. xii.

279. DON GARCIA

Panel. H. 0.23; w. 0.19.
Don Garcia stands, dressed in a red coat with a white turned-down collar, before a wall partly covered at the right by a green drapery with a gold border. He holds a bow in his left hand; his right rests on his hip. A quiver holding arrows hangs at his left hip, suspended from a bluish-red sash, which passes over his left shoulder, where it is fastened by a jewelled clasp.

Probably by Salviati.

Date: ca. 1554.
Bibl.: Schulze, p. xiii.

328. PORTRAIT OF A LADY

H. 0.60; w. 0.47.
Portrait-bust. She faces three-quarters to the left. She wears a dark, gold-embroidered bodice, slit to show white sleeves underneath, and an open collar coming to a point in front, lace-edged. Neutral background.

Bibl.: Schulze, p. xxxv.

PIERO DE' MEDICI

Portrait-bust. Inscribed: PETRUS MED. COSMI SENIORIS FILIUS.

School-piece.

Reprod. Photo. Alinari, 30570.
Bibl.: Schulze, p. xxxvi.

COSIMO I

Replica of the pictures in Vienna, in the Pitti Gallery and in the National Gallery. This one, however, bears an inscription: COSMUS MED. FLOR. ET SENARUM DUX II (*sic*).

Reprod. Photo. Alinari, 30571 (as Cosimo II).

Uffizi

28. COSIMO I

A replica of the picture of Cosimo in armor in the Pitti. Here the flesh tones are ruddy instead of pale, and the curtain background is dark blue instead of green.

As far as I know, this good school-copy has been overlooked by the critics who have dealt with Bronzino.

1613 (formerly Accademia, 179). COSIMO I IN ARMOR

Panel. H. 1.01; w. 0.71.
A replica of the portrait in Cassel.

From the Murate Convent, which stood under the protection of Eleonora of Toledo.

Reprod. Photo. Brogi, 15950.
Bibl.: Schulze, p. viii; Crutwell, *Florentine Galleries*, 1907, p. 265.

MINIATURES

On ~~copper~~ tin. Each: H. 0.15; w. 0.12.

GIOVANNI DI BICCI DE' MEDICI

He is turned three-quarters left. He is dressed in a light-red coat. Brown background.
Inscribed at the top: GIOVANNI DI BICCI DE MEDICI.

Reprod. Photo. Alinari, 458.

COSIMO IL VECCHIO

Profile; to left. He wears a red coat with fur-trimmed collar, and a light-red cap.
Inscribed on a green parapet below: COSMOS MEDICES P P P.
After the terracotta relief in the Old Sacristy of S. Lorenzo.

Reprod. Photo. Alinari, 459.

LORENZO DE' MEDICI

He is turned three-quarters right. He wears a red mantle over a green tunic. The background is dark brown.
Inscribed at the top: LORENZO FRATELLO DI COSIMO. VEC.

Reprod. Photo. Alinari, 460.

GIOVANNI DE' MEDICI

He is turned three-quarters left. He wears a deep brownish-violet tunic; the wine-colored collar of an undergarment and the white collar of his shirt show. A red drapery over left shoulder. The background is green.
Inscribed at the top: GIOVANNI DI COSIMO. V.

Reprod. Photo. Alinari, 462.

LORENZO, DUKE OF URBINO

He is turned three-quarters left. He wears a light-brown tunic with white pleated shirt, and a red, gold-embroidered, fur-trimmed mantle. Green background.
Inscribed at the top: LAUR. MED. URB. DUX PETRI F.

Reprod. Photo. Alinari, 470.

IPPOLITO DE' MEDICI

He is turned three-quarters left. He wears a cardinal's dress. Green background.
Inscribed at the top: HIPPOLITUS MED. CARD. IUL. F. LAUR. N.

Reprod. Photo. Alinari, 469.

LORENZO DE' MEDICI

He is turned three-quarters left. He wears a gray-blue doublet with rose-colored sleeves. His headdress is light red.
Inscribed at the top: LAURENTIUS MEDICES PETRI FILIUS.

Reprod. Photo. Alinari, 464.

GIULIANO DE' MEDICI

He is turned three-quarters right. He wears a bright-red doublet.
Inscribed at the top: IULIANUS MED. PETRI F. COSMI P. P. NEP.

Reprod. Photo. Alinari, 465.

CLEMENT VII

Profile; to right. He wears a cardinal's dress.
Inscribed at the top: CLEMENS. VII. PONT. MAX. IULIANI MED. F.

Reprod. Photo. Alinari, 471.

PIERO DI LORENZO DE' MEDICI

He is turned three-quarters left. He wears light-gray armor and a black cap. Red background.
Inscribed at the top: PIERO DI LORENZO DI PIERO DE MEDICI.

Reprod. Photo. Alinari, 466.

LEO X

He is turned three-quarters left. He is dressed in red velvet.
Inscribed at the top: LEO X. PONT MAX LAUR. MED. F.

Reprod. Photo. Alinari, 467.

GIULIANO DI LORENZO, DUC DE NEMOURS

Three-quarters left. He is dressed in pale red, with the ruché collar of his soft white shirt showing. Over his shoulders a fur mantle.
Inscribed at the top: IULIANUS MED LAURENTII F.

Reprod. Photo. Alinari, 468.

GIOVANNI DI PIERFRANCESCO DI LORENZO DE' MEDICI

He is turned three-quarters right. He wears a wine-colored jacket under a fur coat.
Inscribed at the top: IOAN. MED. PETRIFRANC. F. LAURENTI . . MD.

Reprod. Photo. Alinari, 463.

PIERFRANCESCO DE' MEDICI

Profile; to right. He is dressed in a deep-red coat with a fur collar.
Inscribed at the top: PIERFRANCESCO DE MEDICI.

Reprod. Photo. Alinari, 461.

CARDINAL GIOVANNI DE' MEDICI

He is turned three-quarters left. He is dressed in a red tunic with a white collar.
Inscribed at the top: GIOVANNI DI COSIMO MEDICI CARDINALE.

Reprod. Photo. Alinari, 479.

No. 849

LUCREZIA DE' MEDICI

She is turned three-quarters left. She is dressed in a black dress, white-embroidered, and open at neck. A rope of pearls around her neck and a jewelled bandeau in her hair.
Inscribed at the top: LUCRETIA MED. COS. MED. FLOR ET SEN. DUCIS F.

Reprod. Photo. Alinari, 480.

PIERO DI COSIMO I DE' MEDICI

He is turned three-quarters left. He wears a green embroidered coat with white ruché collar just showing. Greenish-gray background.
Inscribed at the top: PETRUS MED. COSMI FLOR. ET SEN. DUCIS F.

Reprod. Photo. Alinari, 478.

GIOVANNI DELLE BANDE NERE

Profile; to right. He is dressed in steel armor. Gray background.
Inscribed at the top: ION. MED. COSMI FLOR. ET SEN. DUCIS P.

Reprod. Photo. Alinari, 473.

1514. PORTRAIT OF A LADY ("BIANCA CAPELLO")

Panel. H. 0.36; w. 0.26.
Head and shoulders only. She looks directly at the spectator. She wears a white, gold-embroidered dress, with an open white collar coming to a point. She wears pearls around her neck and in her hair. Also pearl earrings. From the pearl string in her hair hangs, just above the middle of her forehead, a large figured pendant with a Hermes and Cupid.

On the back of the panel is a copy of the "Dream of Michelangelo." The general tonality is bluish- and grayish-green, unpleasantly sfumato. The wings of the figure with the trumpet are green, blue, yellow-brown, vermilion and gray. There is a touch of orange and rose in garments of figures at the right.

For the meaning of the picture, and for its differences from Michelangelo's drawing, see Thode, *Michelangelo Kritische Untersuchungen*, II, 375–382. Now attributed in the Gallery to Alessandro Allori.

Reprod. Photo. Anderson, 6945; for the reverse side, Alinari, 453.
Bibl.: Schulze, p. xviii.

8545 (formerly Accademia, 183). PIETÀ

Panel. H. 1.15; w. 1.00.
The Christ is seated on the ground, on a dark grayish-green drapery, facing to the right. Behind, the Madonna supports Him. She wears a brown mantle with a gold stripe at the edge, over a red tunic. The Magdalen kneels at the right. She wears a dark-yellow bodice, a brown skirt, and bright-red mantle. In the left background, a hill with trees and three crosses; in the right background, trees, and a small town in a valley. The distance is greenish-blue, the immediate landscape green. In the foreground are several small plants.

The Catalogue of the Accademia and Crutwell ascribe this picture to Bronzino and identify it with the panel referred to by Vasari (VII, 594), who says that: "In Santa Trinità, pur di Firenze, si vede di mano del medesimo [Bronzino], in un quadro a olio al primo pilastro a man ritta un Cristo morto, la Nostra Donna, S. Giovanni, et Santa Maria Madalena. . . ." Richa (*Le Chiese fiorentine*, III, 163) mentions a Pietà by Bronzino in Sta. Trinità, but states that it was near the Sacristy and painted on the wall. Milanesi states that the picture referred to by Vasari was removed to the Accademia. Berenson ascribes the Pietà in the Uffizi to Pontormo, and feels that in the drawing Uffizi no. 6611 we have a study for it. Clapp does not think that there is any connection between the drawing and the picture, and does not accept the picture as either a Pontormo or a Bronzino. He points out that the composition is derived from the Pietà ascribed to Andrea in Vienna. Schulze attributed our picture to Pontormo, but accepts the provenance as Sta. Trinità! Stylistically

our picture is at a considerable distance from Bronzino, and its identification with the one formerly in Sta. Trinità is, in any case, impossible, since S. John, specifically mentioned by Vasari, does not appear in it.

It does not seem to have been suggested that Vasari may refer to the small Pietà on copper, no. 1554 (1209) in the Uffizi. This painting corresponds with Vasari's description and may well have hung on a pilaster of Sta. Trinità.

Reprod. Photo. Alinari, 1418, Brogi, 2339, Braun, 42573.
Bibl.: Berenson, p. 174, and *Drawings of the Florentine Painters*, I, 321, II, 147; Clapp, pp. 199–200, and *Dessins*, pp. 73, 185; Schulze, p. lxi; Pieraccini, *Guida della R. Galleria*, p. 75; Crutwell, *Florentine Galleries*, p. 264; Vasari, VII, 594, n. 3.

1512. VENUS AND CUPID

A somewhat modified version of the Venus and Cupid by Pontormo after Michelangelo's cartoon.

Now correctly ascribed in the Gallery to Alessandro Allori.

Reprod. Photo. Anderson, 6725.
Bibl.: Schulze, p. lxii.

Magazine

1166. MAN IN ARMOR

Panel; oil. H. 0.78; w. 0.55.

He is turned three-quarters to the left. He wears a richly incised suit of armor, and a hat with feather. He is bearded.

According to Schulze, a late work carried out with the help of pupils. Berenson ascribes it to Bronzino himself. Very poor in quality.

Reprod. Photo. Alinari, 455.
Bibl.: Berenson, p. 122; Schulze, p. xvii.

3425. COSIMO I

Panel. H. 0.86; w. 0.68.

Atelier replica of the picture in Turin. Darkened and damaged. The ring on the index finger of the right hand and the handkerchief are here omitted. *En*

revanche, the Duke holds a pair of gloves (?) in his left hand, and wears a ring on the little finger of that hand.

Reprod. Photo. Brogi, 14724.
Bibl.: Schulze, p. xvi.

(Formerly Accademia, 180.) LAUDOMIA DE' MEDICI ?

Panel. H. 0.99; w. 0.70.
She is portrayed three-quarters length, turned three-quarters to the left, wearing a dark velvet (?) dress ornamented with pearls. Her collar is ruché, open in front and pointed. Over her left arm a fox fur. She lets a string of pearls slip through her left hand; in her right she holds a handkerchief. Background, two pilasters; the base of the left-hand one shows, not of the other.

This is among the very finest of the atelier works which have come down to us, but one would hesitate to follow Schulze in ascribing it to the master himself.
Laudomia was the sister of Lorenzino, the "Florentine Brutus," and the second wife of Piero Strozzi.

Reprod. Photo. Anderson, 6950.
Bibl.: Schulze, p. viii; Crutwell, *Florentine Galleries;* Young, *The Medici*, I, 508.

1218. MARTYRDOM OF S. LAWRENCE

Panel. H. 0.15; w. 0.21.

Date: ca. 1530.
Reprod. Photo. Goldschmidt, Tafel XI; Brogi, 6621.
Bibl.: Goldschmidt, p. 53.

1228. S. LAWRENCE LED BEFORE THE TYRANT

Panel. H. 0.15; w. 0.23.

Date: ca. 1530.
Bibl.: Goldschmidt, p. 53.

1189. ELEONORA DA TOLEDO

Canvas. H. 0.57; w. 0.42.
Bust-portrait. She wears a gold-embroidered violet dress with a white collar. As ornaments, pearls about her neck and in her hair, and pearl earrings. Green background.

Inscribed: ELEONORA. TOLETA. COS. MED. FLOR. D. I. UXOR.

Poor atelier-piece.
Cristofano del Altissimo used the picture to make up his full-length portrait of Eleonora which hangs in the Uffizi–Pitti Corridor, no. 1150.

Reprod. Photo. Anderson.
Bibl.: Schulze, p. xiv.

3432. PORTRAIT–BUST OF A LADY

She is turned three-quarters left. She wears a blue-gray dress open at the throat, with a white ruché collar.

3429. PORTRAIT–BUST OF A LADY

She is turned three-quarters left. She wears a dress cut square at the throat, with white guimpe, and over her head a veil.

3431. PORTRAIT–BUST OF A LADY

Almost full-face. She wears a red dress heavily embroidered with gold and a high, lace-edged ruff. Her hair is brushed back in a pompadour.

3433. PORTRAIT–BUST OF A LADY

She is turned three-quarters left. She wears a dress open at the throat, with a ruché collar.

These last four pictures are all school-pieces of the poorest quality.

1246. PORTRAIT OF ISABELLA MEDICI–ORSINI

Panel. H. 0.50; w. 0.36.
Portrait-bust. She faces three-quarters to the left. She wears a dark bodice with epaulettes *en bourrelets*, white sleeves, and a white ruché collar coming to a point in front. As ornaments, pearls in her hair and a string of pearls about her throat. Her hair is parted in the middle. The veil which covers it falls behind her shoulders. Reddish tonality.

A second-rate school-piece.
The identification of the person was made by Pieraccini.

Reprod. Photo. Anderson, 6936.
Bibl.: Pieraccini, *La Stirpe dei Medici di Cafaggiolo*, II, 163–166.

FRANKFURT am Main

Freiherr von Goldschmidt-Rothschild

PORTRAIT OF A LADY

Panel. H. 0.63; w. 0.45.

Bust-portrait. She faces half to the left. She wears a green dress with guimpe cut square at the throat. Four strings of pearls held together by gold clasps around her throat, and a thin gold chain which she passes through the fingers of her left hand. Her reddish-brown hair, parted in the middle, is held in place by a gold hair-net. Lemon blossoms in her hair near the left ear, a pink above the right. The background is gray-green, lighter in tone to the right. Originally oval in shape.

At the Exhibition of 1925 in the Städelinstitut.

Reprod. Pl. XXVII in catalogue cited below.

Bibl.: Swarzenski, *Beschreibendes Verzeichnis der Ausstellung von Meisterwerken alter Malerei aus Privatbesitz, Sommer, 1925*, Frankfurt a/M, 1926, no. 29.

Mumm Estate

BUST OF YOUNG MAN

H. 0.51; w. 0.40.

He turns slightly left. He is clean-shaven. Thrown over his shoulders and chest, a gray cloak. Underneath this he wears a black coat buttoned at the throat and a small ruff. On his head, a black cap. In his right hand, which is cut by the picture-frame, a yellowish-brown pair of gloves. The background is green.

Acquired in 1873 by Hermann von Mumm from a Belgian private collection.

At the Exhibition of 1925 in the Städelinstitut, no. 27, in catalogue cited above.

Reprod. Swarzenski, *op. cit.*, Pl. XXVII.

Landgrave of Hesse

ELEONORA DA TOLEDO

Canvas. H. 1.02; w. 1.15.

She stands three-quarters length, turned slightly to the left, against a gray architectural background. Her right hand, which rests on a table, grasps a book; the left hand falls to her side but is not seen in the picture. She wears a red dress brocaded with gold, parted in front, and a white ruché collar. The

sleeves are white, striped with gold. Her hair is parted in the middle. Pearls in her hair and around her neck.

At the Exhibition of 1925 in the Städelinstitut, no. 26, in the catalogue cited above.

Reprod. Swarzenski, *op. cit.*, Pl. XXVI.

GRAZ

Steiermärkische Ländesgalerie

189. PROFILE PORTRAIT

Damaged.

Bibl.: Frimmel, *Blätter f. Gemäldekunde*, 1907, p. 10; Schulze, p. xix.

THE HAGUE

Mauritshuis

303. PORTRAIT OF A LADY

Panel. H. 0.95; w. 0.73.
She stands, dressed in black, with white sleeves and collar, beside a pillar. In the left hand she holds a handkerchief; the right is laid on her breast.

Ascribed by Berenson, who is followed by Schulze, to Bronzino himself. But I do not see why we should consider it as anything but a secondary atelier-piece.
From the Rainer Collection, 1821.

Bibl.: Berenson, p. 123; Schulze, p. xix.

HAVRE

Museum

PORTRAIT OF COSIMO I

H. 0.55; w. 0.43.
Replica of the pictures in Turin. Head and shoulders only.
Inscribed at the top: COSMUS MED. MAGNUS AETRURIAE DUX.

From the Campana Collection, Musée Napoleon III (481) as Bronzino. Given by the government in 1863 to the Museum of Havre.

Reprod. Photo. Doucet, 150 (as Bronzino).
Bibl.: *Cat. des Tabl. du Musée Napoleon III*, 1862, p. 130; *Cat. Havre Museum*, 1887, p. 39; Pedrizet et Jaen, *La Galerie Campana et les Musées Français*, 1907, p. 40.

LENINGRAD

Hermitage

124. PORTRAIT OF A LADY

On canvas. H. 0.66; w. 0.49.
Half-length, almost full-face, hands not visible. She wears a white embroidered dress with ruché collar, a bluish-green bodice with green, gold-edged embroidery. As ornaments, gold earrings and a gold-embroidered bandeau ornamented with pearls about her hair. At the left, an organ.

The Catalogue suggests that the lady represented may be a daughter of Eleonora da Toledo, on the ground of a family likeness. At one time ascribed to Marcello Venusti. Acquired by Catherine II. Transferred to canvas, 1868.
The *Gallery Catalogue*, Harck, Schaefer, and Schulze all ascribe this portrait to Bronzino himself. Lasareff rightly considers it a school-piece.

Reprod. Photo. A. Braun.
Bibl.: Harck, *Repertorium für Kunstwissenschaft*, XIX, 417; Schulze, p. xxvi; Somoff, *Catalogue* cited above, p. 10; Schaefer, *Das florentiner Bildnis*, p. 182; Lasareff, "Zwei neue Madonnen von Bronzino," *Jahrb. f. Kunstwissenschaft*, 1923, p. 249.

125. PORTRAIT OF A YOUNG LADY

Canvas. H. 0.69; w. 0.53.
She is in profile, turned toward the right, and arranges flowers — two pinks and a rose — in a vase in front of her on a table. She wears a white dress trimmed with a colored braid, and a green velvet cloak, gold-embroidered. Much retouched. At one time ascribed to Titian.

Harck and Schulze ascribe this portrait to Bronzino himself. Lasareff considers it a school-piece. It might possibly be from the hand of Alessandro Allori.

Reprod. Photo. A. Braun.
Bibl.: Harck, *loc. cit.*; Schulze, p. xxvi; Somoff, *Catalogue* cited above, p. 10; Lasareff, *loc. cit.*

82a. APOLLO AND MARSYAS

H. 0.48; w. 1.19.

According to Voss, this picture should be identified with the one that served as lid of a harpsichord which Borghini tells us was painted by Bronzino, while at Pesaro, for Guidobaldo d'Urbino. It is surely not Florentine at all, and among the various attributions which have been suggested for it, that of "School of Parma, sixteenth century," sponsored by Liphart in his Catalogue of the Hermitage and followed by Lasareff (cf. the article cited below), seems the most convincing. It should be noted that the picture was engraved as a Correggio in 1562, that is to say, while Bronzino was still living, by Giulio Sanuto in Venice. According to Venturi, an old copy of this painting is in the museum of Cremona.

Reprod. Photo. fig. in the article by Voss cited below.

Bibl.: Borghini, *Il Riposo*, III, 98; H. Voss, "Über einige Gemälde und Zeichnungen von Meistern aus dem Kreise Michelangelos," *Jahrb. der Kgl. Preuss. Kunstsammlungen*, XXXIV, 311; *Die Malerei der Spätrenaissance in Rom und Florenz* (Berlin, 1920), I, 208, 209; Lasareff, *Jahrb. für Kunstwissenschaft*, 1923, p. 249; Somoff, *Ermitage Impérial, Catalogue de la Galerie des Tableaux*, 1ère partie, 1899, p. 6; Venturi, *L'Arte*, 1917, pp. 356, 357 (review of Voss's article).

LONDON

National Gallery

PORTRAIT OF "BIANCA CAPELLO"

Panel. H. 22; w. 18 in.

Bust-portrait, almost full-face. She wears a dark bodice, white sleeves striped with black, a lace collar, and over her hair and falling down over her shoulders a transparent veil. Around her neck a string of pearls. A pendant in the form of a cross hangs from a heavy, jewelled chain, which is hung around her neck, underneath the collar.

Ex-Collection Lord Farnham.

Reprod. Fig. in the article by Spielmann cited below.

Bibl.: M. H. Spielmann, "The John Samuel Bequest to the National Gallery," *The Connoisseur*, 1907, XVII, 231.

649. PORTRAIT OF A BOY

H. 4 ft. 2½ in.; w. 2 ft.
Full-length. He is dressed in red doublet, hose and stockings, a black, gold-embroidered coat, and a black cap with feather. His right hand rests on his hip, his left hand on the hilt of his sword. Behind him is let down a green curtain with two yellow stripes.

Berenson, in the first edition of the *Florentine Painters*, ascribes this portrait to Bronzino. It does not appear in the third edition of the same work. Schulze considers it to have "all the characteristics of a Bronzino of the thirties." Richter ascribes it to Salviati. Clapp, it seems to me correctly, disagrees with both attributions. It was once thought to be a Pontormo (an attribution followed by Müntz), with whose work it has even less to do than with that of Bronzino and Salviati.
Purchased in Paris from M. Edouard Beaucousin, in 1860.

Reprod. Pl. 58; Photo. Braun, 30649; Anderson, 18031; Bruckmann; fig. Poynter, *National Gallery*, p. 71.
Bibl.: Berenson, *The Florentine Painters of the Renaissance*, 1st ed., p. 107; Poynter, *National Gallery*, I, 70; Schaefer, *Das florentiner Bildnis*, p. 188; Schulze, p. xx; Clapp, p. 214; Frizzoni, *Arte Italiana del Rinascimento*, 1891, pp. 261 ff.; Richter, *Art of the National Gallery*, p. 45; Müntz, *Renaissance*, III, 499; Cook, *Handbook*, I, 22; *Descriptive Catalogue of National Gallery*, 1906, p. 87.

670. A KNIGHT OF S. STEFANO

H. 6 ft. 9½ in.; w. 3 ft. 10½ in.
He stands full-length by a table, dressed in a wide black coat on which is the pale-gold-bordered red cross of the Order of S. Stephen. He wears a cap. On the table, books, one of which he takes hold of in his right hand, and writing materials.

This work has nothing to do with Bronzino or his school.

Reprod. Fig. Poynter, *op. cit.*, I, 71.
Bibl.: Poynter, *op. cit.*, I, 70; Schulze, p. xx.

704. BUST OF COSIMO I

Panel. H. 8¼; w. 6½ in.
Replica of the pictures of the elderly Cosimo in Vienna and Florence (Pitti Gallery and Pitti Palace). Bust on green background.
Ex-Wallerstein Collection, 1863.

Bibl.: Schulze, p. xx; Poynter, *National Gallery*, I, 70.

650. PORTRAIT OF A LADY

H. 44; w. 31 in.
She wears an amethyst-colored bodice; her undersleeves are of white silk, gold-embroidered. In the *National Gallery Catalogue*, 1920, called "Bianca Capello."

Reprod. Photo. Poynter, *op. cit.*, I, 69.
Bibl.: Poynter, *op. cit.*, I, 68.

Wallace Collection

555. ELEONORA OF TOLEDO

Panel. H. 30½; w. 23¼ in.
Half-length. She wears the same dress as in the large picture in the Uffizi. Her hands are crossed. She holds a handkerchief in her right hand. Inscribed at the top: FALLAX. GRATIA. ET. VANA. EST. PULCHRITUDO.

Reprod. Fig. in Booth, *Cosimo I Duke of Florence* (Cambridge, 1921), Pl. opposite p. 188.
Bibl.: Schulze, p. xxi.

Petworth House, Lord Leconfield

BUST OF A YOUTH

Panel. H. 22¼ in.; w. 16 in.
He wears a dark coat with white collar. A curtain background.

Bibl.: *Petworth House Catalogue*, 1920, no. 172.

Mr. Max Rothschild, Sackville Gallery

IDEALIZED PORTRAIT OF EZZELINO DA ROMANO

The thirteenth-century warrior is depicted three-quarters length against a neutral background, and wearing a brilliant-yellow jerkin with the imperial eagle. The armor is a lustrous steel-color. Inscribed at the top: AZO LINO DA ROMANO.

Reprod. in the article cited below.
Bibl.: Borenius, *Burlington Magazine*, XXVI (Nov., 1914), 50.

Hampton Court

71. PORTRAIT OF A LADY

Panel.
Half-length, full-face. She wears a green dress with puffed sleeves and white guimpe. A turban-like hair-net holds in place her brown hair, which is parted in the middle. Her hands are crossed in front of her.

Date: ca. 1530–35.
Reprod. Schulze, Pl. XV.
Bibl.: Schulze, p. xxii; Law, *New Authorized Historical Catalogue of the . . . Collection at Hampton Court*, 1926, p. 65.

LUCCA

Pinacoteca

161 (70). COSIMO I

H. 1.81; w. 1.03.
A replica of the picture of Cosimo in armor in the Gallery of Cassel, although of wider format, the base and lower part of a column having been introduced at the left.

Bibl.: Catalogue cited above; Schulze, *loc. cit.*

PORTRAIT OF A LADY

H. 0.99; w. 0.73.
Three-quarters length. She wears a rich, dark, brocaded dress with open white collar. She is in middle age.

Called, without foundation, "Bianca Capello."

Reprod. Photo. Alinari, 8457.
Bibl.: Schulze, p. xxxvi.

118. PORTRAIT OF FEDERIGO D'URBINO

This portrait, correctly ascribed in the Gallery to Barocci, seems to be the Portrait of Don Fernando "mit einem Ballspiel" referred to by Schulze. It is dated 1607.

Bibl.: Schulze, p. xxii.

MADRID

Prado

67. YOUTH WITH VIOLIN

H. 0.77; w. 0.59.
He faces the spectator, holding his violin sideways. He is dressed in a greenish-white coat with green slashed sleeves. On his head, a red cap with a bluish feather.

In 1746, in S. Ildefonso in the Collection of Isabella Farnese. In 1749, in Aranjuez in the music room. Morelli did not believe this

picture to be Florentine. It reminded him of the manner of Schedone. I believe we may ascribe it to Bedoli-Mazzola. Cf. his portrait of "Rinuccio Farnese" in the Gallery at Naples.

Reprod. Pl. 60. Photo. Anderson, 16034.
Bibl.: Morelli, *Archiv. Stor. dell' Arte*, 1894, VII, 64; Schulze, p. xxii; Madrazo, *Catálogo de los Cuadros del Museo Nacional*, no. 67.

68. PORTRAIT OF A BOY

H. 0.81; w. 0.68.
Three-quarters length. He faces the spectator, wearing a black coat with slits showing the white tunic below. White sleeves and hose. About his neck a gold chain wound twice. He holds a pair of gloves in his right hand; the left rests lightly on his hip, by his sword hilt.

Listed in the Inventory of the Collection of Philip III in the Alcázar of Madrid, 1600, as Don Carlos, son of Philip II. In 1636 it was in the room "en que S.M. negocia en el cuarto bajo de verano"; 1794, in the Retiro. It is certainly non-Italian. The Catalogue (edition of 1920) inclines to ascribe it to the School of Pieter Pourbus.

Reprod. Pl. 61. Photo. Anderson, 16957.
Bibl.: Madrazo, *Catálogo de los Cuadros del Museo Nacional*, 1920, no. 68.

82. PORTRAIT OF A YOUTH

H. 1.01; w. 0.64.
Half-length. He stands behind a table, dressed in dark clothes, with soft white collar and cuffs. His right hand rests on an open book which lies on the table; he supports a halberd in the crook of his left arm.

In S. Ildefonso in the Collection of Isabella Farnese in 1746, catalogued as Bronzino. Frizzoni accepted this attribution. Morelli thought it by Alessandro Allori. The present Catalogue (also Serafini) ascribes it to Girolamo da Carpi. Its general scheme resembles that of Parmigianino.

Reprod. Pl. 59; Photo. Anderson, 16599; Serafini, *Girolamo da Carpi*, fig. 35.
Bibl.: Madrazo, *Catálogo de los Cuadros del Museo Nacional*, 1913, no. 82; G. Frizzoni, "I capolavori della pintura del Prado," *Archiv. Stor. dell' Arte*, 1893, VII, 314; Serafini, *Girolamo da Carpi* (Rome, 1914), pp. 120 f.

MILAN

Collection Battistelli, Palazzo Cova (in 1914)

"NOLI ME TANGERE"

A version in reverse of the Louvre "Noli me tangere." Other slight modifications.

MUNICH

Freiherr von Lotzbeck

99. PORTRAIT OF A LADY

Panel.

I do not know this picture. According to Schulze, it is in very poor preservation, the paint flaking badly in spots.

Bibl.: Schulze, p. xxiii; O. Grautoff, *Die Gemäldegalerien Münchens.*

NANTES

227. BUST OF A YOUNG MAN

H. 0.37; w. 2.65.

Bust-portrait; turned three-quarters left. He wears a gold-embroidered white coat, with white ruché collar. Dark background.

Catalogued as the portrait of Baccio Bandinelli. But this identification is impossible, since Bandinelli was born in 1494 and the portrait (which represents a young man) could not have been painted much before 1570. From the Cacault Collection.

Reprod. Fig. in Gonse, work cited below.

Bibl.: Gonse, *Les Chefs-d'œuvre de la France*, p. 234; Schulze, p. xxiv.

NAPLES

Museo Nazionale

THE TWO ARCHITECTS

Oil on wood. H. 1.20; w. 0.90.

Two men stand one behind the other, both turned three-quarters right in front of a stone table which occupies the lower right corner of the picture and on which lies the plan of a church. The elder man taps with the forefinger of his

right hand the right wrist of the younger man in front of him, who turns his head in the other's direction. The young man's left hand rests on the plan. He holds a pair of compasses lightly in his right. Under the table, a mastiff. At the right in the background, a doorway through which is seen a Renaissance chimney-piece and mantel in the style of Vasari. Dated on the table-leg, MDLVI.

By De Rinaldis ascribed to a follower of Bronzino and Pontormo; Borenius entertains a similar opinion; he thinks it "a mixture" of these two artists. The influence of both may, indeed, be traced in the painting, but it remains impossible to make a satisfactory conjecture as to its author. It is certainly not by Bronzino himself.

Reprod. Photo. Anderson, 5494; Brogi, 6760; Alinari, 34037.
Bibl.: Schulze, p. xxiv; Aldo De Rinaldis, *Guida Illustrata del Museo Nazionale di Napoli*, 1911, pp. 41 ff.; Clapp, p. 219; Crowe and Cavalcaselle, ed. Borenius, London, 1914, p. 196.

PORTRAIT OF A YOUNG MAN

H. 0.74; w. 0.49.
Half-length. He stands against a dark background, his left hand on his hip, his right resting on a book, in which he marks the place with his forefinger. He is dressed in black with a white collar and soft white cuffs showing at his wrists. On the side of the black cap that he wears, a medallion with the initials L. V. enclosed in a wreath.
Inventoried, 1697 Palazzo Farnese, Rome.

Reprod. Photo. Anderson, 5497.
Bibl.: De Rinaldis, *op. cit.*, p. 43.

20, XIV, 4. PORTRAIT OF A LADY

Oil on wood. H. 0.68; w. 0.49.
Half-length. She faces three-quarters left. Her dress has wide puffed sleeves. Her hands are crossed; the left, in which she holds an open book, below the right. Around her neck two gold chains. Neutral background.

Ascribed by Schulze to Bronzino, by Clapp, correctly, to the bottega of Allori. A miserable school-piece. From the Palazzo Farnese in Rome, later at Capodimonte.

Reprod. Photo. Anderson, 5496.
Bibl.: Clapp, p. 219; Schulze, p. xxiv; De Rinaldis, Catalogue cited above, p. 43.

682, XXV. VENUS AND CUPID

H. 1.30; w. 2.12.
Cartoon.

At one time believed to be Michelangelo's cartoon for the picture by Pontormo now in the Uffizi, but in reality, as Clapp says, a late and mediocre copy. Provenance: Palazzo Farnese, Rome.

Bibl.: Clapp, p. 220; De Rinaldis, Catalogue cited above, p. 554.

22, VIII, 13. VENUS AND CUPID

Oil on wood. H. 1.34; w. 1.95.

Copy of the Pontormo in the Uffizi. Ascribed by De Rinaldis to Allori. Provenance: Parma, Naples, Capodimonte, and Palazzo Reale.

Reprod. Photo. Brogi, 6772; Anderson, 23494(?); Thode, *Michelangelo*, III, 487.
Bibl.: Clapp, p. 219; De Rinaldis, Catalogue cited above, p. 46.

NEW HAVEN (U.S.A.)

Jarves Collection, Yale University

78 (100). COSIMO I

Oil on wood. H. 0.61; w. 0.48.
Bust figure, nearly full-face. He wears a dark velvet coat, a turned-down white collar, and a heavy gold chain. The background is a dark olive-green.

Ascribed by Sirén to Bronzino, by Berenson to Pontormo, by Clapp to the bottega of Alessandro Allori ("a weak copy . . . of a portrait painted by Pontormo at the very end of his career"). The gold chain is the same as that seen in the portrait ascribed to Bronzino, once in the Sedelmeyer Collection, no. 99 (see under PARIS, Sedelmeyer Collection, in list of Pictures in Sales Catalogues), but in the case of the Jarves picture the pendant, the emblem of the Golden Fleece, is not visible. The much coveted decoration was given to Cosimo by the Emperor in 1546, after which date, therefore, the original of this portrait must have been painted. Vasari (VII, 601) says that Bronzino painted a portrait

of Cosimo when the latter was forty years of age, that is, in 1559 or 1560. The reference is, no doubt, to a portrait similar to the one under discussion, perhaps the original of the Sedelmeyer picture. On the other hand, we might with equal justice conclude that Vasari was writing of the original of the picture in Turin. The original of the portrait in the Jarves Collection was, no doubt, a Pontormo, and must have been painted, as Clapp states, between 1546 and 1556. The Jarves picture might well be from Allori's workshop.

Reprod. Photo. Randall, 11 Pratt St., Hartford, Conn.
Bibl.: Sirén, *Catalogue of the Jarves Collection*, New Haven, 1916, p. 199; Clapp, p. 220; Berenson, p. 176.

85. PORTRAIT OF DANTE

H. 28⅛ in.; w. 22¼ in.
Inscribed in yellow color at the top:

DANTE ALIGIER FIORETINO
POETA ACUTISSIMO ET DIUINO

Clapp's hypothesis that this is a copy after one of Bronzino's pictures for Bettini seems well founded. It corresponds with Vasari's description of this series as given in the Lives of Pontormo and Bronzino — "figure dal mezzo in su." Exhibited by Mr. Jarves in 1860 at the Derby Gallery, New York, and at the Historical Society in New York in 1863.

Reprod. Photo. *Catalogue* cited below, no. 85.
Bibl.: Vasari, VII, 595; Sirén, *Catalogue of the Jarves Collection*, New Haven, 1916, no. 85.

84. PORTRAIT OF PIERO STROZZI

H. 22¼ in.; w. 16⅜ in.
Head and shoulders only, half-turned to the right. He wears a steel cuirass and a white collar. The background is brownish. At the top inscribed: PIERO STROZZI.

About three hundred portraits from Paolo Giovio's collection of the likenesses of famous men were copied by Bronzino's pupil, Cristofano dell' Altissimo, for Cosimo I during the years 1552–68.

The Uffizi Collection now has no example of Piero Strozzi. Sirén conjectures that this may be the missing picture.

Reprod. Photo. Blackmore, New Haven; Frick Art Reference Library.
Bibl.: Sirén, *Catalogue of the Jarves Collection*, p. 211.

NEW YORK

Frick Collection

PORTRAIT OF A YOUNG MAN

Panel. H. 34 in.; w. 46 in.
He stands, three-quarters length, against a pale-green curtain. He is dressed in a black coat. The sleeves and hose are white. White, also, at the collar and wrists. In his right hand he holds an oval miniature of a lady (?), in his left a pair of gloves.

In 1816, in the Collection of Lucien Bonaparte (no. 107); in 1865, in the Pourtalès Collection (no. 22); later, in that of Baron Seillière, Paris; John Edward Taylor, London (*Catalogue*, 1912, no. 14), and at the dealer's, J. H. Dunn, London. This distinguished portrait may possibly be by Salviati.

Reprod. Pl. 57. Photo. Frick Art Reference Library, 4011; frontispiece of the *John Edward Taylor Catalogue*, London, 1912; fig. 27 in P. C. A. (as in the Taylor Collection).
Bibl.: Schulze, p. xxv (under PARIS, Sammlung Pourtalès); *John Edward Taylor Collection*, 1902, no. 14.

Historical Society

PORTRAIT OF A LADY

Bibl.: Lewis Einstein and François Monod, "Le Musée de la Société Historique de New York," *Gaz. des Beaux Arts*, 3d per., vol. 33, 1905, p. 418; Schulze, p. xxxvii.

Col. Michael Friedsam

PORTRAIT OF MARIA DI COSIMO DE' MEDICI

Wood. H. 38 in.; w. 30 in. 0·96 × 0·76
Three-quarters length. She is seated in a Florentine chair turned three-quarters to the right, her face turned three-quarters left. She wears a gray dress with guimpe open at the neck. Her right arm rests on the arm of the chair and

in her right hand she holds a handkerchief. In her left hand she holds the end of a gold chain which passes around her waist. A severe late-Florentine Renaissance architectural background grayish-green in tone.

Maria, the eldest of the children of Cosimo I, was born in 1540 and died at the age of seventeen. Possibly by Salviati; certainly not a Bronzino. Ex-Collections Duke of Westminster, Lady Theodora Guest, and Langton Douglas, Esq.

Date: 1554–57.
Reprod. Photo. Fig. 39 in the *Catalogue* cited below.
Bibl.: *Catalogue of Exhibition of Italian Primitives held at the Kleinberger Galleries*, Nov., 1917, no. 39.

OXFORD

University Galleries

30. PORTRAIT OF DON GARCIA DE' MEDICI

Panel. H. 25¾; w. 20¼ in. 0·66 × 0·52
Half-length. He seems about eight years old. He is dressed in a dark coat with white collar. He holds a book (not a piece of paper, as Schulze states) in his right hand.
On the back (partly illegible), "Ritratto di Garcia de' Medici di Angiolo Allori . . . esistente (?) nella Galleria dei Conti Guidi di Firenze."

Date: ca. 1553–55.
Reprod. Pl. 56.
Bibl.: Schulze, p. xxv; *A Provisional Catalogue of the Paintings Exhibited in the University Galleries, Oxford*, Oxford, 1891, p. 22.

PARMA

Pinacoteca Estense

177. THE VIRGIN WITH THE CHRIST-CHILD AND THE LITTLE S. JOHN

Oil on wood. H. 0.88; w. 0.70.

I do not know this picture. The description as given by Ricci in his catalogue of the Parma Gallery corresponds exactly to the Holy Family in the possession of Sir George Faudel-Phillips, Bart. at Balls Park (Hertford): "Madonna col putto che si mette sul

capo una ghirlanda di fiori ed alza con la sinistra la croce di S. Giovannino che lo contempla offrendogli delle fragole. Nel fondo un monte con un monastero."

Bibl.: Corrado Ricci, *La Galleria di Parma*, Parma, 1896, p. 42; Schulze, p. xxvi.

PHILADELPHIA

Widener Collection

172. PORTRAIT OF A LADY

Oil on wood. H. 0.56; w. 0.44.
Half-length, turned slightly left. She wears a green dress with puffed sleeves. Over her left ear, a carnation; in her lap, a small terrier. The background is a shallow gray niche.

Acquired as a Bronzino from the Collection of Duke Sigismund Franz, Castle Armbras (Austria). Berenson's attribution to Pontormo is followed by Clapp and does not admit of doubt.
Condition: repainted on the face, neck, and shoulders.

Date: 1534–45.
Reprod. Photo. *Catalogue* cited below, pl. facing p. 172.
Bibl.: *Catalogue of Paintings forming the Private Collection of P. A. B. Widener, Ashbourne, near Philadelphia* (Paris, 1900), II, 172; Clapp, pp. 101, 102.

Wanamaker Collection

HOLY FAMILY

H. 45½ in.; w. 37½ in.

Modified copy of the Vienna Holy Family. Cf. another copy in the Louvre.

Reprod. Photo. *Catalogue* cited below, pl. 180.
Bibl.: Siter, *Catalogue of the Wanamaker Collection*, p. 105; Clapp, pp. 227, 228.

POGGIO A CAJANO

PORTRAIT OF LAUDOMIA DE' MEDICI

A weaker variant of the Portrait of Laudomia in the Accademia at Florence. Slightly less of the length of the figure is shown. In her right hand she holds a sheet of music instead of a handkerchief. In the type of her collar, in the archi-

tectural background, and in some minor passages we see further differences from the Florentine example.

It is interesting to note that the copyist here entirely failed to understand the value of the strong vertical emphasis given in the Accademia picture mainly by the pilasters in the background. The rectangular sheet of music and the raised left arm in his copy also help to destroy one of Bronzino's most sought-after effects.

Reprod. Photo. Alinari, 29418.
Bibl.: Schulze, p. xxxvii.

ROME

Barberini Gallery

PORTRAIT OF A MAN

Bust-portrait. He is turned slightly left. He wears a black coat with high lace collar.

Possibly by Salviati.

Reprod. Photo. Anderson, 3924.

81. PORTRAIT OF A LADY

Canvas. H. 0.70; w. 0.65.
Bust-portrait. Depicted full-face leaning on a balustrade. She wears a brown dress open at the neck. Over her head a veil, which falls down over her shoulders and of which she holds one end in her right hand.

Possibly by Salviati.

Bibl.: Lafenestre, *Rome*, p. 146; Schulze, p. xxix.

Borghese Gallery

79. PORTRAIT OF A LADY

Oil on slate. H. 1.12; w. 0.79.
Smooth and metallic.

Formerly ascribed to Pontormo; it is from the workshop of Bronzino.

Bibl.: Lafenestre, *Rome*, p. 14; Schulze, p. xxviii; Clapp, p. 230.

100. PORTRAIT OF A LADY

Oil on slate. H. 1.12; w. 0.79.

Formerly ascribed to Pontormo. From the workshop of Bronzino.

Bibl.: Lafenestre, *Rome*, p. 14; Schulze, p. xxviii; Clapp, p. 230.

94. COSIMO I

Panel. H. 0.84; w. 0.66.

He is dressed in a black coat with a design worked in gold thread. His head is turned to the left. In his right hand a handkerchief. A copy of the picture in Turin. Replicas in Vienna and Florence.

Date: ca. 1565.
Reprod. Photo. Anderson, 3641.
Bibl.: Lafenestre, *Rome*, p. 14; Schulze, p. xxxvii.

75. LUCRETIA

Oil on slate. H. 0.56; w. 0.43.

Bust-figure, the shoulders full-face, the head turned away slightly to the right. A dull-green drapery over the left shoulder. She wears an elaborate headdress of gilded bronze, with an inlaid design of black enamel (?); on the top two putti support a medallion on which is a little pyramid. In her left hand she holds upright a short dagger. Dark background.

Ascribed in the Catalogue, and by Morelli, Schulze, and Lafenestre, to Bronzino; by Berenson tentatively to Pontormo (in the third edition of the *Florentine Painters*); but Mr. Berenson has told me he no longer holds that it has any connection with Pontormo. Clapp sees no reason to question the attribution to Pontormo. Nevertheless he accepts the Cleopatra in the same Gallery (see below) as a Bronzino. I can see no reason why they should not both have been painted by the same hand.

Reprod. Photo. Anderson, 3274; Brogi, 15881; Clapp, fig. 119.
Bibl.: Lafenestre, *Rome*, p. 14; Venturi, *La Galleria Borghese*, 1893; Morelli, *op. cit.*, p. 130; Berenson, p. 176; Clapp, p. 179.

CLEOPATRA

Half-length. The asp, curling around her right arm and about her neck, bites her breast. She wears the same headdress as the Lucretia (*v. s.*). Freely rendered after the drawing in Casa Buonarroti ascribed by Berenson to "Andrea di Michelangelo" (Berenson, *Drawings . . . 1655*).

Reprod. Photo. Anderson, 1278; cf. the drawing, Alinari, 1027.
Bibl.: Thode, *Kritische Untersuchungen*, II, 342; Schulze, p. xxviii; Clapp, p. 179.

173. TOBIAS AND THE ANGEL

Oil; panel. H. 0.75; w. 0.52.

Goldschmidt erroneously considers this picture to be an early Bronzino, ca. 1530. It is strongly influenced by Andrea del Sarto, and seems to me to have no connection with Pontormo, and certainly none with Bronzino. Ascribed by Venturi to a feeble imitator of Andrea, by Berenson to Pontormo, by Clapp to Ridolfo Ghirlandaio. Repainted.

Date: ca. 1535.
Reprod. Photo. Goldschmidt, Tafel IX; Moscioni, 21212 (as Andrea).
Bibl.: Venturi, *La Galleria Borghese*, 1893; Berenson, p. 176; Goldschmidt, p. 55; Clapp, p. 230.

Formerly in the Borghese Gallery

PORTRAIT OF CESARE BORGIA

He is shown half-length, turned three-quarters left, his hands on his hips, in the left hand a dagger. He has a light beard and moustache. He wears a dark doublet with slashed sleeves and a black cap with drooping feather.

Formerly in the Borghese Gallery, from which it was stolen some thirty-five years ago. Attributed by Morelli to Bronzino, with whom, however, it certainly has no connection. The personage represented is not Cesare Borgia.

Reprod. Photo. Anderson, 1085 (as Raphael); fig. *Arch. Stor. dell' Arte*, V, 3.
Bibl.: Yriarte, "Les Portraits de Cesare Borgia," *Gaz. des Beaux Arts*, 2d per., 1887, p. 200; Frizzoni, *Arch. Stor. dell' Arte*, V (1892), 3; Giovanni Morelli, *Ibid.*, 1897, p. 87; Morelli, *The Borghese and Doria-Pamphili Galleries*, I, 131; Clapp, p. 231.

Colonna Gallery

PORTRAIT OF "FABRIZIO COLONNA" (or "STEFANO COLONNA")

Three-quarters length. He stands looking three-quarters to the left, against a gold-striped green curtain drawn back to reveal a soft sfumato landscape. He

wears a doublet, over a tunic with slashed sleeves. The colors are white, pale gray, and pale yellow. As headdress, a hat with plume and medallion. He has a drooping moustache and double-pointed black beard. His left hand rests lightly on his hip near the sword hilt. With his right he points rather meaninglessly straight upward. In the landscape feathery trees, distant hills, and five small figures.

This painting is certainly not Florentine. I mention it because it is photographed by Anderson as a Bronzino. In the *Gallery Catalogue* called "Gabriel Cagliari." I have been unable to ascertain on what evidence the identification of the personage rests. The *Gallery Catalogue* calls him "Étienne Colonna," but he bears no resemblance to the authentic portrait of Stefano Colonna in the Corsini.

Reprod. Photo. Anderson, 20743 (as Fabrizio Colonna by Bronzino).
Bibl.: *Galerie Colonna, Catalogue*, p. 7.

52. CHRIST IN LIMBO

This mannered and Michelangelesque work is perhaps from Allori's workshop. I mention it here merely because it is photographed by Anderson as a Bronzino. In the *Gallery Catalogue* it is called "Bronzino (Alexandre Allori)." It certainly is not by Agnolo. A drawing for the picture exists in the Uffizi, no. 1787. The drawing is in black chalk on white paper and measures 1.48 by 1.27.

Reprod. Photo. Anderson, 17804.
Bibl.: *Galerie Colonna, Catalogue*, p. 11.

Galleria Corsini

576. PORTRAIT OF A MAN

Panel. H. 0.75; w. 0.57.
He sits writing at a table, turned to the right and looking up. He is dressed in gray with a black cap. A bunch of keys hangs on his right arm. Below, on a parapet, the Medici arms. On the top of the parapet a knife and file.

Bibl.: Schulze, p. xxxviii.

Director's Room

573. HEBE

Panel. H. 0.79; w. 0.60.
Half-length. Her head turned to the left. She is naked except for a blue-and-rose drapery around her hips and shoulders. She wears a blue-and-white-striped, tightly coiled, turban-like headdress. In her right hand she holds a cup (as cup bearer to the gods). Her left hand is raised to her breast.

Reprod. Photo. Anderson, 2734.
Bibl.: Lafenestre, *Rome*, p. 75; Schulze, p. xxviii.

582. PORTRAIT OF A CARDINAL

On canvas. H. 0.65; w. 0.50.
Half-length. On the background is inscribed: BERNARDUS CARDINALIS DIVITIUS, 1515.

According to Mauceri, the personage should be identified with Cardinal Bibbiena. This portrait does not resemble the cardinal portrayed behind Leo X in the Vatican fresco of the Battle of Ostia, who has always passed as Bibbiena. On the other hand, there is no documentary evidence to show that Raphael intended to paint Cardinal Bibbiena in the Stanze, whereas in the Corsini picture there is at least an inscription. It is possible, therefore, that our picture is a copy of a lost Raphael by a pupil of Bronzino. The date 1515 obviously refers to an original.

Bibl.: Lafenestre, *Rome*, p. 76; Schulze, p. xxxviii; E. Mauceri, "Un Quadro della Scuola del Bronzino rappresentante il Cardinale Bibbiena," *L'Arte*, 1899, p. 259.

BUST-PORTRAIT OF LAUDOMIA DE' MEDICI

After the three-quarters length portrait at Poggio a Cajano. School-piece.

Reprod. Photo. Alinari, 27389.

574. PORTRAIT OF A LADY

Panel. H. 0.83; w. 0.73.
She faces the spectator. In a rich dress with pearls. A lap-dog under her right arm.

School-piece.

Reprod. Photo. Alinari, 27388 (as Bronzino).
Bibl.: Schulze, p. xxxvii.

Spiridon Collection

PORTRAIT OF A BOY

He is dressed in a tight-fitting dark coat and wears a large ruff in the style of the end of the sixteenth and beginning of the seventeenth century.

This picture has nothing to do with Bronzino.

Reprod. Photo. Anderson, 24263.

Rospigliosi Gallery

FRANCESCO DE' MEDICI ?

H. 0.90; w. ca. 0.70.

Half-length. He faces three-quarters left. He is dressed in a dark coat with white collar. He is about sixteen years old. He rests his hand on a curiously ornamented helmet; the lower part forms a monster's head, the crest is a winged buck. The helmet is crowned with black and white ostrich plumes.

Ascribed by Berenson in the second edition of his *Florentine Painters* to Pontormo, by Clapp to the workshop of a pupil of Bronzino. It is one of the most attractive of Bronzinesque school-pieces.

Reprod. Pl. 52; Photo. Anderson, 4742.

Bibl.: Berenson, 2d ed., p. 137; Venturi, *Tesori d'Arte* . . . 1896; Schulze, p. xxix; Clapp, p. 233.

ST. PETERSBURG

See Leningrad.

STUTTGART

Staatsgalerie

449. PORTRAIT OF A MAN

Panel. H. 0.78; w. 0.62.

Half-length. He is seated, three-quarters right, his head turned slightly left. He wears a dark cap and coat. His right hand rests on the back of his left hand, which grasps the right arm of the chair in which he is sitting. At the right, the corner of a table. The table and chair are yellow-brown. Background: a dark brown pilaster left, and a light-green curtain, right.

The color scheme as well as the forms suggest Salviati, of whose work Voss considers it a late example.

Repainted.

Date: 1540–60.

Bibl.: Schulze, p. xxix; Clapp, p. 234.

508 Mc. PORTRAIT OF A MAN

Panel. H. 0.93; w. 0.77.
Half-length. He is dressed in a red cloak and carries gloves in his hand. He leans his left arm on a table.

On the back, in an early-nineteenth-century hand: "Franciscus Conterenus Di Nicolai De Marie Canarensis Legatus in Etruria. MCCCCLIII." The portrait, however, seems to have been painted after 1560, probably by some pupil of Bronzino or Allori, and is therefore a copy of an earlier picture, since the costume of the person antedates by one hundred years or thereabouts the style of the painting.

Bibl.: Schulze, p. xxxviii; Clapp, p. 234; Crowe and Cavalcaselle, ed. Douglas, IV, 63.

TURIN

Pinacoteca

120. PORTRAIT OF GIOVANNI DELLE BANDE NERE

He stands three-quarters length, turned slightly right, but looking toward the left. He is dressed in the same suit of armor in which Cosimo was portrayed by Bronzino in the pictures at Cassel and New York. His right hand is on his hip; in his left he holds a baton. The helmet hangs beside him in the upper right corner of the picture. At the left, a window. Through the window a view in which a man is shown climbing a long, steep staircase on horseback.

The episode seen through the window in the picture identifies the personage represented. Giovanni delle Bande Nere did once, for a wager, in fact climb a staircase on horseback. This is, however, a posthumous portrait, since Giovanni, who was killed in 1527, is here shown wearing a suit of armor which is about twelve years later in date. It is, in fact, the same suit of armor which appears in the portraits of Cosimo in Cassel, New York, and the Pitti. It may have been that worn at Montemurlo in 1538.
Berenson, who ascribes the picture to Bronzino, gives the number as 128; but no. 128 is the portrait of Cosimo I. Schulze, who lists our portrait as "Bildnis eines Feldherrn," does not consider it to be by Bronzino. He and Jacobsen, whom he follows in doubting the authorship, give it the number 850. Buttin follows

Berenson's attribution. Buttin, who shows that the portrait must be posthumous since the armor cannot date much before 1540, does not draw the obvious conclusion that Bronzino cannot have painted it since it is in quite a different manner from the one he was using at that time. We know Bronzino's portrait-manner in every period except the 1520's, which are here out of the question.

Reprod. Photo. fig. in article by Buttin cited below.
Bibl.: Ch. Buttin, "Un portrait de Jean des Bandes Noires à la Pinacothèque de Turin," *Gaz. des Beaux Arts*, 1925, premier semestre, p. 1; Berenson, p. 123; Schulze, p. lxii.

128. COSIMO I

Canvas. H. 0.81; w. 0.68.
He wears a gray-violet coat. Dark background. On his forefinger a ring, which is absent in the Borghese version. Perhaps the portrait of the duke at forty years of age, referred to by Vasari.
Replica of a lost original by Bronzino. Other examples in Rome (Borghese Gallery), Vienna, and Florence (Uffizi).

Given by the Grand Duke to Emmanuel Philibert, as we know from a letter of the latter to Cosimo dated October 31, 1566 (published in full by Cibrario, *Lettere di Santi, Principi*, etc., p. 215).

Date: ca. 1565.
Reprod. Pl. 54; Photo. Alinari, 31349.
Bibl.: Vasari, VII, 601; E. Jacobsen, "La Regia Pinacoteca di Torino," *Arch. Stor. dell' Arte*, 2d series, III, 130; Schulze, p. xxx; *Catalogo della Regia Pinacoteca di Torino*, 1899, p. 55.

122. PORTRAIT OF A LADY

Oil on wood. H. 1.09; w. 0.85.
Three-quarters length; turned three-quarters left, seated on a chair on the arms of which her hands rest. She wears a rich red, brocaded mantle over a gold-colored gown, open at the throat. A small lace collar is turned down over the collar of the mantle. She wears bracelets on both wrists, a jewelled chain around her waist, a rope of pearls about her neck. Another string of pearls trims the net which binds her parted auburn hair. She wears a ring on the fourth finger of her left hand and another on the index finger of her right. In her right hand, a small book. The background is gray-green, but a trans-

parent white drapery, striped with black, hangs from the upper left corner, is stretched behind the chair, and piled up at the right.

This painting was acquired in 1824, in Genoa, when the Marchese Durazzo sold his collection to the King of Sardinia. The attribution to Bronzino is traditional and is followed by the Catalogue, and also by Jacobsen and Schulze. Listed by Berenson as a Pontormo. Clapp is inclined to agree with this ascription, although he lists the picture in his catalogue of "Attributed Pictures," and not with the authentic Pontormos, and admits the difficulty of coming to a definite decision, in view of the severe restoration which the picture had undergone. This portrait seems to me to be nearer to Pontormo than to Bronzino. If it could be carefully cleaned, we should be in a position to pronounce a less tentative verdict. D'Azeglio first, then Jacobsen and others have thought that Eleonora of Toledo was the subject of this portrait, but it is hard to see any foundation for this belief. D'Azeglio thought that the portrait of Cosimo I, no. 128 (not 123, as stated by Clapp) in this gallery, was the companion-piece to our panel, but in this case they would certainly have been acquired together. The portrait of Cosimo, however, was given by the Grand Duke himself to Emmanuel Philibert. Clapp is reminded of the lady of Pontormo's portrait at Oldenburg (no. 19), grown older.

Date: ca. 1540.

Reprod. Photo. Brogi, 2304; Alinari, 31348; Schulze, Pl. XVI; fig. 37 in P. C. A.

Bibl.: Roberto d'Azeglio, *La Reale Galleria di Torino* (Torino, 1836), I, 219; Schulze, p. xxx; E. Jacobsen, "La Regia Pinacoteca di Torino," *Arch. Stor. dell' Arte*, III (1897), 130; Berenson, p. 177; Clapp, p. 234; *Catalogo illustrata della R. Pinacoteca di Torino* (Torino, 1909), p. 46.

VENICE

Seminario Patriarcale, Galleria Manfredini

64. PORTRAIT OF LUCREZIA MINERBETTI

Three-quarters length, almost full-face. She wears a rose-colored dress with white sleeves and open white collar. A snake curls around her right hand. The background is dark.

Inscribed below at the left, in yellow paint: LUCRETIAE MINERBETTAE OBIT A III E.S. 1580.

Berenson lists this portrait as a Bronzino, but the date (1580) makes this ascription untenable. Possibly Alessandro Allori, to whom Voss attributes it.

Reprod. Photo. Anderson, 11798.
Bibl.: Berenson, p. 123; Voss, *Die Malerei der Spätrenaissance in Rome und Florenz*, II, 348, 349.

VIENNA

Gemäldegalerie

97. COSIMO I

Canvas. H. 0.43; w. 0.35.
Bust only. Fine replica of the picture in the Borghese Gallery. Other examples in Florence and in Turin.

Date: ca. 1560.
Reprod. Photo. Bruckmann, 1905.
Bibl.: Waagen, *Kunstdenkmäler in Wien*, p. 83; Schulze, p. xxx.

94. ELEONORA DA TOLEDO

Panel. H. 1.09; w. 0.32.

Weak copy of the picture in Berlin.

Reprod. Photo. Bruckmann.
Bibl.: Waagen, *Kunstdenkmäler in Wien*, p. 197; Schulze, p. xxx.

44. PORTRAIT OF AN ELDERLY MAN

Panel. H. 1.14; w. 0.90.
Three-quarters length. He sits, turned slightly to the left, in a chair by a table. He wears a fur-lined coat and white turned-down collar and holds in his left hand a letter, in his right, a handkerchief. He has a slight beard and moustache. Architectural background.

In the third edition of the *Florentine Painters* Berenson ascribes this picture to Bronzino himself, but he no longer holds this view. It has no connection with either Bronzino or his School.

Bibl.: Waagen, *Kunstdenkmäler in Wien*, p. 63; Schulze, p. xxx; Berenson, p. 123.

50. PORTRAIT OF A YOUTH

Oil on wood. H. 0.72; w. 0.58.
Half-length, turned three-quarters left. He is dressed in a dark jacket with white collar, and wears a black cap. In his hands a letter. On the back of the letter is inscribed: AN̄J DICIASSETTI MESI SEJ EDJ V. I FIRE̅Z. Background, wooden panelling of the interior of a room.

Crowe and Cavalcaselle are the only authors who ascribe this work to Bronzino. They consider it an example of his early manner. Berenson attributes it tentatively to Pontormo; Voss and Clapp, correctly in my opinion, affirm it to be by Salviati, of whose work it is a typical example. Compare with Salviati's Portrait of a Man in the Corsini Gallery, Florence (no. 127), his Self-Portrait and Portrait of a Youth, both in the Uffizi (the latter, no. 1256, reprod. photo. by Brogi), and with the Tibaldeo in Naples.

Reprod. Photo. Braun,34029; Löwy, 354; fig. 6 in the article by Voss cited below.

Bibl.: Berenson, p. 177; Gamba, "Alcuni Ritratti di Cecchino Salviati," *Rassegna d'Arte*, IX (1909), 4 ff.; Voss, "Italienische Gemälde des 16. und 17. Jahrhunderts in der Galerie des Kunsthistorischen Hofmuseums zu Wien," *Zeitschrift f. bildende Kunst*, 1912, pp. 41–43; Clapp, p. 237.

"FRANCESCO I"

Canvas. H. 2.07; w. 1.10.
He stands in front of a red curtain, his right hand resting on his helmet, which lies on the table beside him.

Formerly in the Belvedere, where it is known as the Portrait of Alfonso II of Ferrara and ascribed to Dosso Dossi. This is a copy after a portrait once in the possession of Signor Gritti of Bergamo. Neither the original nor the copy is by Bronzino.

Bibl.: Schulze, p. xxxviii.

Liechtenstein Gallery

PORTRAIT OF A YOUNG MAN WITH A DOG

H. 0.88; w. 0.69.
He is shown three-quarters length, turned three-quarters to the left. He wears a coat and surcoat, a plain white turned-down collar, and cap. His right hand

lightly caresses the neck of a dog, who is seen at the lower left corner of the picture. The dog lays his face against the back of the young man's languidly drooping left hand. Plain background.

This cannot be Alessandro de' Medici, as Schulze conjectures, since we know the features of Alessandro from Pontormo's portrait in the Johnson Collection, Bronzino's at Bergamo, and others. Apart from a certain mulatto quality in the face, there is no resemblance between the Liechtenstein portrait and these. Possibly by Salviati.

Bibl.: Schulze, p. xxxi.

WORCESTER (U. S. A.)

Museum

PORTRAIT OF A MAN (FRANCESCO DEGLI ALBIZZI?)

Oil on panel. H. 50; w. 37 in.
He is seated, facing three-quarters left. His arms rest on the arms of a chair. A pair of gloves in his left hand. Background, a door jamb (?) and right, a looped curtain.

Traditionally ascribed to Sebastiano del Piombo. Probably by Salviati.

Bibl.: *Bulletin Worcester Museum*, Oct., 1913, p. 5.

CATALOGUE OF PAINTINGS ATTRIBUTED TO BRONZINO IN SALES CATALOGUES

CATALOGUE OF PAINTINGS ATTRIBUTED TO BRONZINO IN SALES CATALOGUES

BERLIN

Ex-Hainauer Collection

COSIMO I

Cosimo is clothed in a suit of armor, his right hand resting on a helmet. Dark curtain in the background.

Replica of the picture in Cassel. Other replicas in Florence, Lucca and New York.

Bibl.: Vasari, VII, 598; Schulze, p. iv; Fritz Harck, "Quadri di Maestri italiani in Possesso di Privati a Berlino," *Arch. Stor. dell' Arte*, I (1889), 205.

Mersch Collection

PORTRAIT OF A LADY

H. 26¾; w. 20 in.

A very weak piece.

Bibl.: Sale Catalogue, Mersch Coll., Berlin, March 2, 1906; *Blätter für Gemäldekunde*, 1906, p. 28.

BRUSSELS

Chev. Mayer v. d. Bergh

FRANCESCO I DE' MEDICI

Exhibited at the Exposition des Portraits Anciens à Bruxelles.

Schulze attributes this painting to Bronzino himself, and calls it "a late cold work."

Bibl.: Schulze, p. v.

FLORENCE

Signor Bruscoli

VIRGIN, CHILD AND S. JOHN

The Virgin is seated, seen to the knees, almost full-face. She looks down slightly left and reads in the book she holds in her right hand. With the left she supports the Infant Christ, who is seated in her lap, asleep, leaning with his left arm on her left forearm and resting his head on his own left hand. Just above Him, to the right, the little S. John with the cross, facing into the picture three-quarters left, turns his head and looks at the spectator. His head and shoulders are relieved against a dark hillock and foliage. In the background, a wide valley with distant hills; left, a winding road.

School-piece.

Reprod.: Photo. Reali.

Signor Campi

PORTRAIT OF A LADY

Bust-portrait. Turned very slightly to the left. She wears a dark bodice with white sleeves. Her right hand is not seen, but with her left she holds a lap dog who looks directly out of the picture. Dark background.

Reprod.: Photo. Reali.

Signor Volterra

PORTRAIT OF A LADY

Bust-portrait. She looks three-quarters to the right. She wears a dark velvet dress, with padded sleeves and white ruché collar open at the neck. A transparent veil covers her head and falls over her shoulders behind. The background is green.

Reprod.: Photo. Reali.

HAMBURG

Weber Collection

PORTRAIT OF A LADY

No. 131, Weber Sale, 1912.

Bibl.: Galerie Weber, Sale Catalogue, p. 62.

LENINGRAD

Durnowo Collection

PORTRAIT OF A LADY

Exhibited at the Starye Gody, 1908.

Bibl.: Schulze, p. xxvi.

LONDON

Collection of the Marquis of Cholmondeley

PORTRAIT OF A YOUTH

H. $7\frac{3}{4}$; w. $6\frac{3}{4}$ in.
Painted on porphyry.

Exhibited at Leeds, 1868. Ex-Collection W. Fuller Maitland.

Reprod.: Photo. Cooper, 15201.
Bibl.: Cat., Marquis of Cholmondeley and others, Sale, July 14, 1922, no. 55.

Collection of Viscountess Northcliffe

PORTRAIT BUST OF ALESSANDRO DE' MEDICI

Panel. H. 0.25; w. 0.18.
He is turned three-quarters to the right. He wears a black coat over a coat of mail. Cf. with the miniature portrait in the Uffizi.
Inscribed: ALESANDER. MEDFLO. D. I.
Ex-Collection F. W. Lippman.

Reprod.: Photo. Cooper, 18482.
Bibl.: Cat., Viscountess Northcliffe Collection and others, Sale, Christie, April 20, 1923, no. 107.

Earl of Brownlow Collection

PORTRAIT OF FRANCESCO I

H. $38\frac{1}{2}$; w. 27 in.
Inscribed across the top: FR$^{\underline{CUS}}$ MEDICES M$^{\underline{US}}$ DUX ETRVR$^{\underline{IE}}$.

Reprod.: Photo. Cooper, 18871.
Bibl.: Cat., Adelbert Wellington, 3d Earl of Brownlow, Collection and others, Sale, Christie, May 4–7, 1923, no. 15.

Collection of Viscount Wimborne

PORTRAIT OF A BOY

H. 27½; w. 22 in.

He is portrayed three-quarters length, his head turned slightly left. In his right hand he holds the end of a sceptre; the other end rests against his right thigh; his left hand is on his hip. He wears a white coat, gold-embroidered (?). In the right background, a suit of armor. Behind this and the boy's head, a looped curtain.

Sold at Christie's, 1923; belonged to Messrs. Thos. Agnew & Sons, 1924.

Reprod.: Photo. Cooper, 17775, 6144, 20364.

Bibl.: Cat., Viscount Wimborne Coll. and others, Sale, Christie, March 9, 1923, no. 6.

PORTRAIT OF A LADY

Panel. H. 30½; w. 24½ in.

This is obviously a replica of the small portrait of Lucrezia de' Medici in the Pitti. Smooth porcelain finish.

Reprod.: Photo. Cooper, 17774.

Bibl.: Cat., Viscount Wimborne Collection and others, Sale, Christie, March 9, 1923, no. 5.

Earl of Rosebery

DON GARCIA AS A CHILD

Exhibited at the 27th Winter Exhibition of the Royal Academy.

Bibl.: A. v. Beckerath, *Repertorium für Kunstwissenschaft*, XIX, 230; Schulze, p. xxi.

Lord Methuen

34. S. CATHERINE

Half-length.

Exhibited at the Winter Exhibition of the Royal Academy, 1904. According to Knapp, an early, "soft" work.

Bibl.: Knapp, *Repertorium für Kunstwissenschaft*, XXVII (1904); Schulze, p. xxi.

Formerly in the Collection of Capt. Holford

ELEONORA DA TOLEDO

Bibl.: Schulze, p. xxi.

Formerly in the Doetsch Collection

PORTRAIT OF ALESSANDRO DE' MEDICI

Inscribed: ALESANDER. MED. FLOR. D. I.

A copy, from the bottega of Bronzino, of a lost original.

Bibl.: Cat. of the Doetsch Collection, p. 45.

Formerly in the Collection of Lord Dudley

PORTRAIT OF ALESSANDRO DE' MEDICI

According to Frizzoni, a poor copy of the portrait in Bergamo.

Bibl.: Frizzoni, *La Galleria Morelli in Bergamo*, Bergamo, 1892, p. 19.

MIDITSCH

Count Maltzahn

PORTRAIT OF A LADY

On canvas. H. 0.90; w. 0.73.

Exhibited at the Munich Exhibition of 1908.

Bibl.: Schulze, p. xxiii.

NEW YORK

Blakeslee Galleries

PORTRAIT BUST OF A WOMAN

H. 26 in.; w. 19 in.

Reprod.: Fig. in catalogue cited below.
Bibl.: Cat., Blakeslee Galleries Sale, Plaza Hotel, N. Y., March 6–10, 1916.

Ehrich Galleries

PORTRAIT OF A LADY WITH A DOG

H. 23½ in.; w. 18⅞ in.

Sold through an agent to unknown collection, 1924.
Good school-piece.

PORTRAIT OF CAMILLA DE' MEDICI

H. 31 in.; w. 22½ in.
Half-length, turned three-quarters left. She wears a deep crimson bodice. The sleeves are white, with gilt embroidery. In her left hand, which is crossed above her right, she holds a closed book. The background is gray-green. Camilla was the second wife of Cosimo I.

School-piece.

Bibl.: Cat., Ehrich Galleries Collection, Sale, Anderson Galleries, Nov. 12, 1924, no. 60.

PORTRAIT OF A YOUNG WOMAN

According to Clapp, an early work of Bronzino, close to Pontormo.
Sold at the Ehrich Galleries on March 21, 1906.

Bibl.: Clapp, p. 96.

PIETRO DE' MEDICI

Oval. H. 26½ in.; w. 20½ in. (0.67 × 0.52)
Bust-portrait. He looks out of the picture, slightly turned to the left. He holds a miniature in his left hand.
Ex-Canti Collection, Milan.

Pietro de' Medici was the fifth son of Cosimo I and Eleonora da Toledo.

Reprod.: Ehrich Galleries.

Fifth Avenue Art Galleries

PORTRAIT OF ALESSANDRO DE' MEDICI

H. 17 in.; w. 13 in.

No. 96, Sale, April 6, 1911, where it was ascribed to Bronzino. From the Nesselrode Collection; later in the Brandus Galleries.

Kleinberger Galleries (in 1924)

PORTRAIT OF A WOMAN

Panel. H. 0.96; w. 0.71.

Three-quarters length, turned three-quarters to the left. She is dressed in a dark velvet dress, gold-embroidered and ermine-lined (?), with a pointed linen collar, ruché and trimmed with Venetian lace. She has long white sleeves which are part of her white underdress. She wears pearls about her throat; a gold chain around her neck, under the collar, falls down in front, almost touching the heavy gold girdle which she wears about her waist. A jewelled and beribboned bandeau in her parted hair. Her right hand rests on a small white dog, who lies on the rose-colored cloth which covers the table beside her. Farther back on the table, a book. Gray architectural background.

Ex-Orloff Collection. Galleries Georges Petit Sale, 1920.
School-piece.

Reprod.: Photo. Kleinberger Galleries.
Bibl.: Cat., Prince A. Orloff Collection, Sale, Galleries Georges Petit, April 29–30, 1920, no. 10; Cat. Kleinberger Galleries, 1924.

PORTRAIT OF A MAN

H. 38¼ in.; w. 30¼ in.

He stands three-quarters length against a green curtain. He wears a black coat. He holds a letter raised in his left hand; in his right, a handkerchief.

This portrait has nothing to do with Bronzino.

Reprod.: Photo. Kleinberger.

BUST-PORTRAIT OF A YOUNG LADY

H. 18⅖ in.; w. 14⅘ in.

Ascribed in the Catalogue cited below to Bronzino, but obviously a school-piece.

Reprod.: Fig. in Catalogue cited below.
Bibl.: Catalogue of the Kleinberger Sale of Jan. 23, 1918, no. 12.

Lambert Collection

PORTRAIT OF ELEONORA DA TOLEDO

H. 32½ in.; w. 26 in.

Stated in the Sale Catalogue cited below to be a version of the

portrait in Berlin. It is, on the contrary, a version of the miserable school-piece in the Uffizi (Magazine), no. 1189.

Reprod.: Fig. in Catalogue cited below.
Bibl.: Catalogue, C. Lambert Collection, Sale, Plaza Hotel, N. Y., Feb. 21–24, 1916, no. 240.

Reinhardt Galleries

234. PORTRAIT OF A LADY

Panel. H. $29\frac{3}{8}$ in.; w. $27\frac{7}{8}$ in.
She is shown three-quarters length, turned three-quarters to the right but looking at the spectator, seated in a Florentine chair, the back of which is covered with red velvet. She wears a blue dress with muslin guimpe. Over her head, a transparent veil. Her right arm rests on the arm of the chair on which she sits; her right hand holds a handkerchief; her left holds the end of the chain which encircles her waist. Reddish-brown background.

Ex-Nemes Collection; no. 97 at the Sedelmeyer Sale, 1907.

Reprod.: Sale Catalogue cited below.
Bibl.: Sale Catalogue, Sedelmeyer Collection, June 3–5, 1907, no. 97.

PARIS

Galeries Mori

COSIMO I

H. $34\frac{5}{8}$ in.; w. $26\frac{3}{4}$ in.
Replica of the Borghese picture. A ring on forefinger of right hand, as in the example at Turin.

An obvious school-piece.

Galeries Trotti

LUCREZIA DE' MEDICI (?)

H. 1.00; w. 0.76.

COSIMO I

A view of Florence in the background.

No. 98 at the Sedelmeyer Sale (1907), where it was erroneously called "Giovanni delle Bande Nere."

Reprod.: Sale Catalogue cited below.
Bibl.: Sale Catalogue, Sedelmeyer Collection, June 3–5, 1907, no. 98.

Sedelmeyer Collection

99. PORTRAIT OF COSIMO I AS AN ELDERLY MAN

Panel. H. 0.76; w. 0.65.
Half-length. He faces three-quarters to the right. He is wearing the Order of the Golden Fleece and he holds a handkerchief in his left hand.

Reprod.: Fig., Catalogue cited below.
Bibl.: Sale Catalogue, Sedelmeyer Collection, June 3–5, 1907, no. 99.

PORTRAIT OF A LADY

Panel. H. 0.86; w. 0.43.
Three-quarters portrait. She sits facing the spectator. She is dressed in red; a lace guimpe covers her shoulders. A rope of coral around her neck, a gold chain about her shoulders, and a heavy chain about her waist, of which she holds the end in her left hand. She holds a book in her right hand.
At the middle left, a Greek inscription:

Τὺμαι σὸνδια χαλλος
Ἤυιχητον ἔρωτος
Ταπτερὰ τιλλει

"Woman, it is because of your beauty that Nike tore out the wings of Eros."

Reprod.: Fig., Catalogue cited below.
Bibl.: Sale Catalogue, Sedelmeyer Collection, June 3–5, 1907, no. 100.

101. PORTRAIT OF COSIMO I

H. 0.91; w. 0.71.

A version of the picture in Turin.

Reprod.: Fig. in Catalogue cited below.
Bibl.: Sale Catalogue, Sedelmeyer Collection, June 3–5, 1907, no. 101.

PORTRAIT OF A LADY

H. 0.45; w. 0.36.
Portrait-bust. She is turned three-quarters to the left. She wears a pale-green dress with ruché collar coming to a point in front, and sleeves padded at the shoulders.
Ex-Beckford Collection, Fonthill.

Reprod.: Sale Catalogue cited below.
Bibl.: Sale Catalogue, Sedelmeyer Collection, June 3–5, 1907, no. 102.

PORTRAIT OF A LADY

Panel. H. 0.64; w. 0.47.
Half-length. She wears a rich, white, embroidered silk dress. Two strings of pearls around her neck. The background is dark.

Reprod.: Fig. in Catalogue cited below.
Bibl.: Sale Catalogue, Sedelmeyer Collection, June 3–5, 1907, no. 103.

PORTRAIT OF A LADY

Canvas. H. 1.13; w. 0.87.
Three-quarters length. She stands turned three-quarters to the left. She wears a red dress with white ruché collar. A long transparent veil covers her head and falls down over her shoulders. In her left hand she holds a handkerchief, in her right, which rests on the edge of the table covered with a green cloth, a prayer-book. She marks the place with her middle finger. On the table, a skein of wool. The background is gray.

Reprod.: Sale Catalogue cited below.
Bibl.: Sale Catalogue, Sedelmeyer Collection, June 3–5, 1907, no. 104.

PORTRAIT OF A YOUNG GIRL

Panel. H. $21\frac{3}{4}$ in.; w. 17 in.

Perhaps by Salviati. Compare with the portrait in the collection of Colonel Friedsam. It was recently in the possession of a Florentine dealer.

Reprod.: Catalogue cited below; Photo. Reali, 191.
Bibl.: *The Twelfth Hundred of Paintings belonging to the Sedelmeyer Gallery*, 1913, no. 32.

Orloff Collection

PORTRAIT OF FRANCESCO GUICCIARDINI

Panel. H. 44 in.; w. $32\frac{5}{8}$ in.

Reprod.: Fig. in Catalogue cited below.
Bibl.: Catalogue, Prince A. Orloff Collection, Sale, Galleries Georges Petit, April 29–30, 1920, no. 11.

Formerly in the Fischhoff Collection

PORTRAIT OF A LADY

According to Clapp, close to the Widener portrait.

Reprod.: Fig. on p. 125 of Catalogue cited below,
Bibl.: *Catalogue des Tableaux composant la Collection de M. Eugène Fischhoff*, Georges Petit, 1913, p. 124; Clapp, p. 101.

ROME

Marchesa della Rena Collection

PORTRAIT OF A BOY

H. 43¼ in.; w. 31½ in.
He stands, full-length, by a table on which are a helmet and plumes.

This work has nothing to do with Bronzino.

Reprod.: Sale Catalogue, Marchesa della Rena Collection, Galleria Sangiorgio, Rome, April 29, 1905, no. 7.

ST. PETERSBURG

See under Leningrad

CATALOGUE OF DRAWINGS

CATALOGUE OF DRAWINGS

BESANÇON

Musée

VIRGIN (part of an Annunciation)
STUDY OF DRAPERY (female torso)

FLORENCE

Estate of Charles Loeser

FEMALE NUDE FIGURE

Black chalk.
She stands with her back to the spectator, bending slightly to the right, resting her weight on her left foot. Her head is turned three-quarters left; her left arm is raised over her head. A bandeau around her hair.

Of the period of the Red Sea fresco.

Reprod.: Pl. 45.

Uffizi

571. NUDE MALE FIGURE

H. 0.35; w. 0.26.
Black chalk on white paper.
Seated, full-face.

Not Bronzino.

577. FEMALE HEAD

H. 0.22; w. 0.18.
Black chalk.

Reprod.: Berenson, *Drawings of the Florentine Painters*, vol. II, pl. 178.
Bibl.: Berenson, *Drawings of the Florentine Painters*, I, 327.

609. FORTUNE

Crayon. H. 456; w. 292 mm.
Fortune is a nude female figure seated on a wheel. The locks of her hair and the drapery about her legs flutter out behind. The head is turned slightly to the left; the body is in contrapposto. Near the right shoulder is written: "maggior moto assai"; and at the middle left: "più dolcir del braccio fino al panno assai."

Formerly ascribed to Michelangelo, and more recently to Alessandro Allori; by Gamba to Bronzino.

Reprod.: *I Disegni della R. Galleria degli Uffizi*, vol. V, fasc. I, no. 6.
Bibl.: Gamba, *I Disegni della R. Galleria degli Uffizi*, vol. V, fasc. I, p. 2.

880. LAST JUDGMENT

H. 1.71; w. 1.06.
Black chalk on tinted paper.

Not Bronzino.

1787. CHRIST IN LIMBO

H. 1.48; w. 1.27.
Black crayon on white paper.

Not, as the *Catalogue of Drawings*, followed by Schulze, states, a drawing for the Limbo in Santa Croce, but by Alessandro Allori for his Limbo in the Colonna Gallery, Rome.

4482. FALL OF LUCIFER AND THE ANGELS

H. 0.74; w. 0.45.
Black chalk on tinted paper.

Date: ca. 1555–60.

6357. ALLEGORY OF THE ZODIAC

Crayon. H. 190; w. 314 mm.
At the left, the nude figure of Apollo appears in the disc of the sun; behind him, the head of a lion. Below, Diana kneels above the sign of Cancer. Both of these figures seem to be adoring a nude figure on the right.

Gamba suggests that the scene may represent an allegory relative to the assumption of power by Cosimo I, and perhaps inspired by Pontormo's paintings in the Loggia of Castello, which

were also allegories relating to Cosimo and the signs of the Zodiac; but as far as can be gathered from Vasari's description these were of quite another nature.

Reprod.: *I Disegni della R. Galleria degli Uffizi*, vol. V, fasc. I, no. 7.
Bibl.: Gamba, *loc. cit.*

6358. NUDE FEMALE FIGURE

H. 0.25; w. 0.16.
Black chalk.
Seated, with arms outstretched, facing three-quarters left. The body in contrapposto.

6532. CHRIST AT THE COLUMN

H. 230; w. 148 mm.
Black chalk, shaded with fine strokes.

Berenson (*Drawings*, II, 142) considers this a late Pontormo; Clapp (*Dessins*, p. 136), I think correctly, attributes it to Bronzino, and dates it ca. 1549.

6562. STUDY OF FEMALE NUDE

H. 400; w. 150 mm.
Crayon, shaded with tight little strokes, close together.

Possibly Bronzino.

Berenson, *Drawings*, 2063; Clapp, *Dessins*, p. 156.

6589. TORSO AND HEAD OF A YOUNG MAN

H. 275; w. 168 mm.
Black chalk.

Possibly Bronzino.

Date: 1545–55.
Berenson, *Drawings*, 2088 (Pontormo); Clapp, *Dessins*, p. 170 (Bronzino).

6607. NUDE MAN

H. 420; w. 260 mm.
Black chalk.
Profile; left.

I follow Berenson in attributing this drawing to Pontormo.

Berenson, *Drawings*, 2106, II, 147 (Pontormo); Clapp, *Dessins*, p. 182 (Bronzino).

6621. STUDY OF A WOMAN

H. 410; w. 142 mm.
Sanguine, shaded with fine, hard strokes.

Not cited by Berenson. Possibly Bronzino.

Date: ca. 1560.
Clapp, *Dessins*, p. 191 (Bronzino).

6639. DRAWING FOR THE INFANT JESUS OF THE PITTI HOLY FAMILY

H. 265; w. 190 mm.

Berenson, *Drawings*, II, 148; Clapp, p. 97, *Dessins*, pp. 49, n. 3, 199.

6704. NUDE MALE FIGURE

Standing, seen from the back.

Drawing for the fresco, The Crossing of the Red Sea, in Eleonora's Chapel.

Berenson, *Drawings*, 2187; Clapp, *Dessins*, pp. 49, n. 3, 97, 248 ff.

These two drawings Mr. Clapp dates after 1550 and calls "dry, tame and uncertain variants of drawings that Jacopo made between 1535 and 1545."

6681. FEMALE HEAD

H. 150; w. 115 mm.
Sanguine, heightened with white, meticulously shaded. In the left lower corner, in an eighteenth-century hand: JACOPO DA PONC.

Berenson sees here a study for Pontormo's Madonna in the Louvre (Berenson, *Drawings*, I, 320, II, 150). Clapp (*Dessins*, p. 230) points out that the forms of the drapery, the lighting of the face, and the inclination of the head are different. He considers it the work of a pupil of Pontormo, probably Bronzino, inspired by a lost Pontormo for which we have the drawing, Uffizi, 6729. I do not think it is a study for Pontormo's Madonna; neither does it seem to be by Bronzino.

Date: 1525–35.

6714. NUDE MAN LYING ON HIS LEFT SIDE

H. 215; w. 305 mm.
Black chalk, shaded with fine strokes.

Berenson (*Drawings*, II, 152) ascribes this drawing to Pontormo. Clapp (*Dessins*, p. 253) recognizes the hand of Bronzino and thinks it probably a study for the lower part of the fresco of the Deluge in the Choir of S. Lorenzo, which was finished by Bronzino after the death of his master (Vasari, VI, 287, 288 n., VII, 602; cf. Uffizi, 6753, 6754). I think Clapp's conjecture very plausible.

Date: 1557–59.
Berenson, *Drawings*, 2197.

6725. NUDE YOUNG MAN SEATED

H. 246; w. 205 mm.
Sanguine, shaded with fine strokes.

Clapp tends to ascribe this somewhat mannered drawing to Bronzino (*Dessins*, p. 259). I should do so only with considerable hesitancy.

Date: 1540–45.
Berenson, *Drawings*, 2208.

10894. MALE HEAD (?)

Black chalk.
He looks down to the left.

Attributed to Raphael.

Berenson, *Drawings*, I, 327.

13843. RESURRECTION

H. 0.72; w. 0.48.
Pen and wash, heightened with white, on yellowish paper.

A drawing, not from Bronzino's hand, after his Resurrection in the Guadagni Chapel of the Annunziata.

14778. DRAWING OF NUDE MALE FIGURE (after Michelangelo's "Day")

H. 0.34; w. 0.27.
Black chalk on yellowish paper.

LONDON

Sotheby Sale, 1920

42. PORTRAIT-BUST OF A YOUTH

H. 17½ in.; w. 10½ in.
Black chalk, the background washed with bistre, on gray paper.

Not Bronzino.

Reprod.: Cat., *Old Master Drawings*, Sotheby Sale, Dec. 7–10, 1920, no. 42.
Bibl.: The above-cited catalogue.

NEW YORK

Mr. J. Pierpont Morgan

ANNUNCIATION

Tondo, pen and bistre; washed; squared for transfer.

Not Bronzino.

Bibl.: J. Pierpont Morgan Collection, *Drawings by the Old Masters*, vol. I, no. 35.

PARIS

Louvre

953. VENUS, CUPID AND THE GRACES

H. 405; w. 310 mm.
Black lead pencil, shaded with a bistre wash, contours gone over with a pen, squared with lead pencil.

Not cited by Berenson. Clapp thinks this drawing may be a late copy after a lost allegorical painting by Bronzino. I should say it was probably by Bronzino himself, a sketch for the third picture mentioned by Vasari as set up temporarily on the Carraia Bridge on the occasion of the marriage of Francesco I and Joanna of Austria. Vasari says: "e nell' altro . . . si vedevono le medesime Grazie in compagnia di Giunone, e di Venere, e della Concordia e del Amore e della Fecondità e del Sonno e di Pasitea e di Talassio mettere in ordine il genial letto con quelle antiche

religiose cirimonie di facelle, d'incensi, di ghirlande e di fiori, che costumar si solevano, e de' quali, non piccola copia, una quantità d'amorini sopra 'l letto e volanti spargendo andarono."

Reprod.: Photo. Braun, Louvre, 62034.
Bibl.: Vasari, *Descrizione del' Apparato per le Nozze dell' ill. ed ecc. Don Francesco de' Medici e della serenissima Regina Giovanna d'Austria;* Clapp, *Dessins*, p. 304; Voss, *Jahrbuch der Kgl. Preuss. Kunstsammlungen*, XXXIV.

1026. NUDES FOR S. LORENZO CHOIR FRESCOES

H. 260; w. 742 mm.
Black chalk.
About twenty-four figures, nude, on a little mound; in the water on either side a man swimming, and floating bodies.

Not cited by Berenson.

Bibl.: Clapp, *Dessins*, p. 331; Valerio Mariani, "Due disegni dal Bronzino al Louvre," *L'Arte*, March–April, 1926.

1027. NUDE MAN LYING ON GROUND

Face down, foreshortened.

Same as middle figure of 1026.

Reprod.: Fig. in article by Mariani cited above.
Bibl.: Mariani, *loc. cit.*

MARSYAS PLAYING ON THE PANPIPE

Chalk.

This is the drawing for the figure in the Hermitage "Apollo and Marsyas," and consequently not by Bronzino.

Bibl.: Archibald G. B. Russell, "Some Drawings by Italian Painters of the Sixteenth Century," *Burlington Magazine*, Sept., 1924.

M. Emile Wauters

SEATED NUDE FIGURE

Bibl.: Frederic Lees, *The Art of the Great Masters as exemplified by Drawings in the Collection of M. Emile Wauters;* A. G. B. Russell, *loc. cit.*

CATALOGUE OF LOST PICTURES BY BRONZINO

CATALOGUE OF LOST PICTURES BY BRONZINO

ALLEGORICAL FIGURES OF FORTUNE, JUSTICE, PRUDENCE, PEACE AND FAME; FLYING PUTTI WITH ANIMALS IN THEIR HANDS

These were all in a loggia in the courtyard of Villa Medici (Segrès) at Careggi. The putti were in the vaulting.

In the Life of Pontormo, Vasari speaks of a Victory in place of the Prudence. These figures were designed by Pontormo and merely colored by Bronzino. The decoration of the loggia was commissioned by Alessandro de' Medici and finished on December 13, 1536.

Bibl.: Vasari, VI, 281, VII, 596; Clapp, p. 262; Schulze, p. vi.

ORNAMENTS IN THE VILLA OF CASTELLO

In loggia of courtyard, to the left on entering.

Executed, together with Pierfrancesco di Jacopo and others, on Pontormo's designs. The allegorical figures in the loggia were by Pontormo himself. Eight years after Pontormo died these works were already ruined. They were commissioned by Cosimo I.

Date: Soon after 1537.
Bibl.: Vasari, VI, 282, 452, VII, 596; Clapp, p. 262; Borghini, *Il Riposo*, p. 395; Moreni, *Notizie*, I, 103.

DECORATION IN CERTAIN SERVICE BOOKS

At one time in Certosa di Val d'Ema.

Bibl.: Clapp, p. 113, who gives the archival references: A. S. F. Convento 51, no. 16, p. 30.

FRESCOES IN THE CHOIR OF S. LORENZO

Many of the Nudes in the lower part of Pontormo's fresco of the Deluge. A strip about a "braccio" wide for the entire length of the fresco of the Resurrection by Pontormo.

These frescoes, begun by Pontormo, were unveiled after they had been completed by Bronzino, on July 23, 1558. They were all whitewashed in 1742.

Two drawings by Bronzino for these frescoes exist in the Louvre. See under Catalogue of Drawings. According to Clapp, these are copies of parts of the Deluge.

Bibl.: Vasari, VI, 288 n., VII, 602; Borghini, *op. cit.*, p. 396; Richa, *op. cit.*, V, 29; Moreni, *Notizie*, II, 119; Clapp, p. 263.

TWO DRAWINGS FOR TAPESTRIES

In May, 1581, in the possession of Fra Niccolò da Cortona. For the first of the two series designed by Bronzino.

Bibl.: Clapp, *Dessins*, p. 30. Document cited: *Filza d'Archivio* (of the Innocenti), 17, p. 345. *Inventario di quadri prestati e consegnati al Sig^re. Priore Fra Niccolo da Cortona quali sono di Uliuieri pittore figlio di casa al mese di maggio, 1581.*

PORTRAIT OF ANDREA DORIA

For Messer Giovio. According to Vasari, shortly after the Madonna for Messer Giovanni de Statis, i. e., ca. 1533. I do not see how we can identify this picture, in view of its date, with the portrait of Doria in the Brera.

Bibl.: Vasari, VII, 595.

MADONNA

For Messer Giovanni de Statis, auditor of Duke Alessandro. According to Vasari, a small picture — "quadretto" — done "quasi per passatempo" on returning from Pesaro, i. e., ca. 1532.

Bibl.: Vasari, VII, 595.

CHRIST APPEARING TO MAGDALEN AS A GARDENER

Tabernacle in a garden. For the Poverine nuns.

Bibl.: Vasari, VII, 594.

PORTRAIT OF MESSER LORENZO LENZI, BISHOP OF FERMO

Date: After 1532.
Bibl.: Vasari, VII, 595.

PORTRAIT OF PIER ANTONIO BANDINI AND HIS WIFE

Date: After 1532.
Bibl.: Vasari, VII, 595.

PORTRAIT OF BONACCORSO PINADORI

Date: After 1532.
Bibl.: Vasari, VII, 595.

TWO COMPOSITIONS IN CHIAROSCURO

In courtyard of Palazzo Medici.

Date: 1539.
Bibl.: Vasari, VII, 596.

STORIES FROM THE LIFE OF GIOVANNI DE' MEDICI

In courtyard of Palazzo Medici. In imitation of bronze.

Date: 1539.
Bibl.: Vasari, VII, 596.

PORTRAIT OF THE DWARF MORGANTE

Vasari says: "Ritrasse poi Bronzino, al Duca Cosimo, Morgante nano, ignudo tutto intiero, ed in due modi, cioè, da un lato del quadro il dinanzi, e dall' altro il di dietro, con quella stravaganza di membra mostruose che ha quel nano; la qual pittura in quel genere è bella e maravigliose." What appears to be a much later copy of an original by Bronzino subscribing to these conditions is in Palazzo Nonfinito (Sala dei Nani) in Florence. It has merely a curiosity interest.

Bibl.: Vasari, VII, 601.

PORTRAITS OF DANTE, PETRARCH AND BOCCACCIO

For Bartolommeo Bettini. Lunettes. Pontormo's Venus and Cupid, now in the Tribuna of the Uffizi, was to have been placed

in the same room with these. The portrait of Dante in the Jarves Collection at New Haven is possibly a copy of Bronzino's portrait.

Bibl.: Vasari, VI, 277, VII, 595.

CHRIST WITH THE CROSS, SURROUNDED BY SIX SAINTS

For the Duomo of Pisa. Mentioned by Vasari, who says Bronzino obtained the commission through Luca Martini. Sold in 1588 to Valerio Ruggeri for 210 lire. To-day replaced by a copy executed by Aurelio Lomi in that year.
Bronzino wrote on February 23, 1554, to Bartolommeo da Forcoli, operaio of the Duomo of Pisa, expressing his pleasure at being given the commission.

Bibl.: Vasari, VII, 601; Supino, *Arch. Stor. dell' Arte*, 1894, p. 448 (documents transcribed).

PORTRAIT OF SER CARLO GHERARDI DA PISTOIA
JUDITH AND HOLOFERNES
PRUDENCE (on the cover of the last-named picture)
MADONNA

These four works were all painted for Ser Carlo Gherardi of Pistoia.

Bibl.: Vasari, VII, 601.

S. CATHERINE

"Un braccio e mezzo" in height.

Painted for Don Silvano Razzi, Camaldolensian monk, in the Monasterio degli Angeli in Florence.

Date: Just before 1567.
Bibl: Vasari, VII, 603–604.

MADONNA WITH LUCA MARTINI AS DONOR

He was depicted offering her a basket of fruit, in allusion to the engineer's reclaiming the Pisan marshlands and rendering them fertile. Painted for Luca Martini.

Bibl.: Vasari, VII, 600.

PORTRAIT OF CARDINAL DON GIOVANNI DE' MEDICI

Sent to the Empress Joanna.

Bibl.: Vasari, VII, 604.

STORY OF HYMEN

Three large canvases.

These were temporary decorations, placed on the Ponte alla Carraria on the occasion of the marriage of Donna Joanna d'Austria.

Date: 1565.
Bibl.: Vasari, *Descrizione del' Apparato per le Nozze*, etc.

CONCEPTION OF THE MADONNA

Painted for a monastery in Via della Scala.

Bibl.: Borghini, *Il Riposo*, III, 103.

MARRIAGE OF CATHERINE DE' MEDICI

Large, on canvas, many figures.

In Borghini's time (1584) in the possession of Signor Valori.

Bibl.: Borghini, *Il Riposo*, III, 103.

CATALOGUE OF TAPESTRIES ON BRONZINO'S DESIGNS

CATALOGUE OF TAPESTRIES ON BRONZINO'S DESIGNS

FLORENCE

Uffizi

JUSTICE LIBERATING INNOCENCE

H. 2.42; w. 1.72.

Mentioned in the inventory of July 15, 1549 ("Innocentia di Bronzino") as executed by Rost. Wrongly dated 1553 by Rigoni in the Catalogue cited below.

Reprod.: Photo. Alinari, 1789; fig. 44 in P. C. A.
Bibl.: Rigoni, *Catalogo della R. Galleria d'Arazzi*, Firenze, 1884, no. 73.

FLORA

H. 2.35; w. 1.68.

According to Rigoni, who does not state his authority, executed by Rost in 1553.

Reprod.: Photo. Alinari, 1790; fig. 45 in P. C. A.
Bibl.: Rigoni, Catalogue cited above.

COAT OF ARMS OF COSIMO I AND ELEONORA DA TOLEDO

H. 2.55; w. 1.88.

According to Rigoni, executed in 1552 by Francesco di Pascino.

Bibl.: Rigoni, Catalogue cited above.

SEVENTEEN TAPESTRIES OF THE STORY OF JOSEPH

The tapestries are here noted in the order and with the numbers which they bear in the inventory of 1553. Those marked with an asterisk are in the Palazzo Quirinale at Rome, the rest in the

Palazzo Vecchio (Sala dei Dugento) in Florence. Numbers 1, 10, 11, 14, 15 and 20 are of narrow shape. The rest are rectangular, except the two (nos. 2 and 9) which were of a special shape to fit around the doors leading to the apartments of Cosimo I. Numbers 4 and 5 were by Pontormo, no. 8 by Salviati.

1. JOSEPH'S DREAM OF THE SHEAVES OF WHEAT

Executed by Karcher.

2. JOSEPH'S DREAM OF THE SUN, MOON AND THE TWELVE STARS

Executed by Rost.

3. * JOSEPH SOLD BY HIS BRETHREN

Executed by Rost.

Reprod.: Geisenheimer, *Boll. d'Arte*, III (1909).

6. FLIGHT OF JOSEPH FROM POTIPHAR'S WIFE

Executed by Karcher.

7. JOSEPH IN PRISON

Executed by Rost.

A drawing by Allori after this tapestry exists in the Uffizi (no. 15721).

9. JOSEPH SELLING THE CORN TO HIS BRETHREN

This is the tapestry referred to in the Guardaroba notation of August 8, 1547, as having been finished and delivered by Rost ("Panno della historia di Josef . . . con I° fregio staccato perche ua alla pòrta delle camere di S. Exª"; quoted by Geisenheimer, *op. cit.*, p. 141), since only two of the tapestries have their borders cut to fit next to the door in the long wall of the Sala dei Dugento, and the other, the Dream of the Stars, was not delivered till two years later.

10. * CAPTURE OF SIMEON BY JOSEPH

Executed by Karcher.

This tapestry was delivered on September 15, 1547. In the notation of the Guardaroba it is referred to as "la presura di Josef," but it is correctly described in the final inventory of September 27, 1553 (no. 10; abbreviated list transcribed by Geisenheimer, *loc. cit.*).

11. BENJAMIN RECEIVED BY JOSEPH

Executed by Karcher.

Signed: BR. F. F.

A drawing by Allori after this tapestry exists in the Uffizi (no. 10311).

12. * JOSEPH'S FEAST FOR HIS BRETHREN

Executed by Karcher.

Reprod.: Fig. in article by Geisenheimer cited above.

13. * JOSEPH'S CUP IN BENJAMIN'S SACK

Executed by Karcher.

14. * BENJAMIN KEPT AS HOSTAGE

Executed by Rost.

This is markedly Pontormesque, yet definitely ascribed to Bronzino in the inventory.

Reprod.: Fig. in article by Geisenheimer cited above, and fig. 134, Clapp.

15. JOSEPH MAKES HIMSELF KNOWN TO HIS BRETHREN

Executed by Karcher.

16. JOSEPH MAKES HIMSELF KNOWN AFTER THE FEAST

Executed by Karcher.

17. * JACOB'S ARRIVAL IN EGYPT
Executed by Karcher.

18. * JACOB RECEIVED BY PHARAOH
Executed by Rost.
Reprod.: Fig. in article by Geisenheimer cited above.

19. JACOB BLESSES THE CHILDREN OF JOSEPH
Executed by Karcher.

20. * BURIAL OF JOSEPH
Executed by Rost.
Reprod.: Fig. in article by Geisenheimer cited above.

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Photo : Alinari

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FLORENCE: PITTI

Photo : Hanfstaengl

PLATE 2. BRONZINO: PORTRAIT OF UGOLINO MARTELLI

BERLIN: KAISER FRIEDRICH MUSEUM

Photo : Anderson

PLATE 3. BRONZINO: YOUNG MAN WITH A LUTE

FLORENCE: UFFIZI

Photo : Anderson

PLATE 4. BRONZINO: PORTRAIT OF BARTOLOMMEO PANCIATICHI

FLORENCE: UFFIZI

Compare this with the Portrait of a Musician, attributed to Domenico Beccafumi (Size 3x 1/16 x 23 1/16 in.) at the City Art Museum, St. Louis

[illegible]arto di Bart° di Franc° Panciatichi was born June 21, 1507 and died Oct. 23, 1
In 1528 he married Lucrezia di Gismondo Pucci

Photo : Anderson

PLATE 5. BRONZINO: PORTRAIT OF LUCREZIA PANCIATICHI

FLORENCE: UFFIZI

Lucretia di Gismondo di Puccio Pucci
was born July 21 1514 and died Jan. 25, 1572/73

[Gismondo di Puccio di Francesco Pucci]

Photo : Anderson

PLATE 6. BRONZINO: HOLY FAMILY

FLORENCE: UFFIZI

Photo : Hanfstaengl

PLATE 7. BRONZINO: NATIVITY

Museum of Fine Arts, Budapest

PLATE 8. BRONZINO: PORTRAIT OF ALESSANDRO DE' MEDICI

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PRIVATE COLLECTION, NEW YORK

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Herr Eduard Simon, Berlin

Photo : Anderson

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FLORENCE: UFFIZI

Photo: Hanfstaengl

PLATE 12. BRONZINO: PORTRAIT OF A YOUNG MAN

BERLIN: KAISER FRIEDRICH MUSEUM

Pappelholz
0,86; 0.67

~~Pietro de' Medici, born in 1555~~

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FORMERLY IN THE DOLLFUS COLLECTION, PARIS

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Widener Collection, Philadelphia

Photo : Alinari

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Louvre, Paris

Photo : Giraudon

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Musée, Besançon

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Metropolitan Museum, New York

Photo : Hanfstaengl

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Gemäldegalerie, Cassel

Photo : Alinari

PLATE 19. BRONZINO: PORTRAIT OF COSIMO I

FLORENCE: PITTI

N°. 403

Photo : Hanfstaengl

PLATE 20. BRONZINO: VENUS, CUPID AND JEALOUSY

MUSEUM OF FINE ARTS, BUDAPEST

Photo : Anderson

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Photo : Anderson

PLATE 22. BRONZINO: PORTRAIT OF STEFANO COLONNA

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Estate of Charles Loeser, Florence

Photo : Anderson

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Collection of Prince Doria, Rome

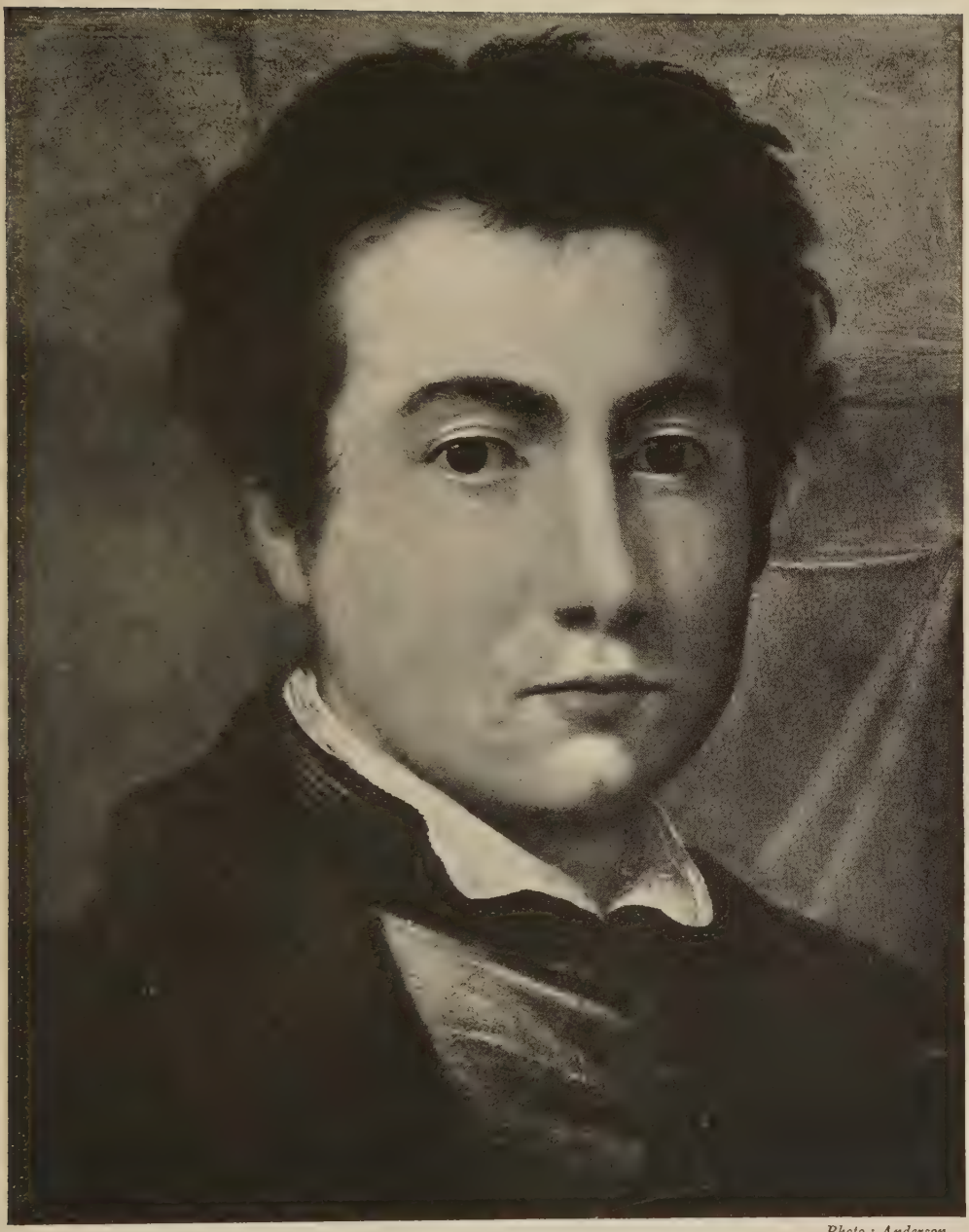

Photo : Anderson

PLATE 25. BRONZINO: PORTRAIT OF GIANNETTINO DORIA — DETAIL

Collection of Prince Doria, Rome

Photo : Anderson

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BORGHESE GALLERY, ROME

BRŌZINO FIORE....

Photo : Hanfstaengl

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BERLIN: KAISER FRIEDRICH MUSEUM

Photo : Anderson

PLATE 28. BRONZINO: PORTRAIT OF GARCIA DE' MEDICI

FLORENCE: UFFIZI

Photo : Anderson

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PRADO, MADRID

Photo : Brogi

PLATE 30. BRONZINO: PORTRAIT OF GARCIA DE' MEDICI

PINACOTECA, LUCCA

Photo : Alinari

PLATE 31. BRONZINO: PORTRAIT OF COSIMO I

STUDIOLO DI FRANCESCO I, PALAZZO VECCHIO, FLORENCE

The same head as the one in Galleria Borghese, Roma

Photo : Alinari

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Studiolo di Francesco I, Palazzo Vecchio, Florence

Photo : Anderson

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Photo : Anderson

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Photo : Anderson

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FLORENCE: UFFIZI

Franco

Photo : Anderson

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FLORENCE: MUSEO DI SANTA CROCE

Photo : Anderson

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Colonna Gallery, Rome

Photo : Brogi

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FLORENCE: PITTI

Photo : Anderson

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FLORENCE: UFFIZI

Photo : Alinari

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FLORENCE: UFFIZI

Tav. 1,21 x 0,96

Photo : Giraudon

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Photo : Anderson

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Photo : Alinari

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Photo : Alinari

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Chapel of Eleonora, Palazzo Vecchio, Florence

PLATE 45. BRONZINO: STUDY

Estate of Charles Loeser, Florence

Photo : Brogi

PLATE 46. BRONZINO: PORTRAIT OF FRANCESCO I

STIBBERT MUSEUM, FLORENCE

Coll. Panciatichi × viennes d'Aragona. Ferdinand (1813-1897)
Catalogue de Vente 3 avril 1902 et jours suivants
Florence
cadre doré M. 0.44 × 0.33

PLATE 47. BRONZINO: PORTRAIT OF A LADY

Isabella Stewart Gardner Museum, Boston

Photo : Brogi

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ART MUSEUM, WORCESTER, MASSACHUSETTS

Photo : Alinari

PLATE 50. REPLICA BY BRONZINO: HOLY FAMILY

LOUVRE, PARIS

Courtesy of Mr. Aram

PLATE 51. REPLICA BY BRONZINO: HOLY FAMILY

Mr. Sigfrid Aram, New York–Berlin

Photo : Anderson

PLATE 52. SCHOOL OF BRONZINO: PORTRAIT OF A BOY

ROSPIGLIOSI COLLECTION, ROME

1959 at Schaeffer Gallery

Photo : Anderson

PLATE 53. SCHOOL OF BRONZINO: PORTRAIT OF FRANCESCO I

FLORENCE: PITTI

Photo : Alinari

PLATE 54. SCHOOL OF BRONZINO: PORTRAIT OF COSIMO I

PINACOTECA, TURIN

Photo : Anderson

PLATE 55. ALESSANDRO ALLORI: PORTRAIT OF BIANCA CAPELLO
FRESCO FRAGMENT

FLORENCE: UFFIZI

Photo : Anderson

PLATE 56. FRANCESCO SALVIATI (?): PORTRAIT OF DON GARCIA DE' MEDICI

OXFORD: UNIVERSITY GALLERIES

Copy in Lawrence P. Fisher Collection in Detroit (Inst.)
(see the Antiquarian, Dec. 1930)
See also The Art News, April 8, 1933 : Loaned by the Howard
Young Galleries to the exhibition of Italian Paintings at the Detroit
Institute of Art—

0.66 × 0.53 cm

Courtesy of Miss Frick

PLATE 57. FRANCESCO SALVIATI (?): PORTRAIT OF A YOUTH

FRICK COLLECTION, NEW YORK

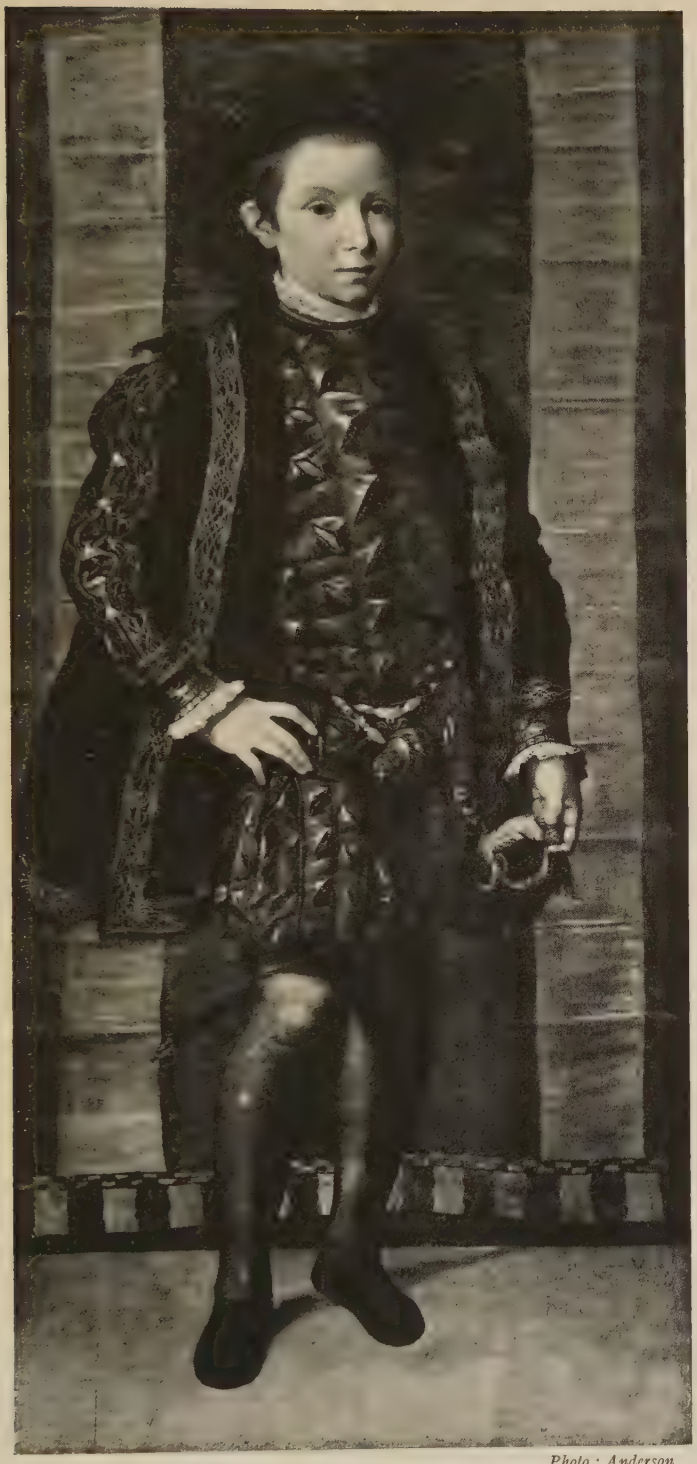

Photo : Anderson

PLATE 58. PORTRAIT OF A BOY

NATIONAL GALLERY, LONDON

Photo : Anderson

PLATE 59. GIROLAMO DA CARPI: PORTRAIT OF A HALBERDIER

PRADO, MADRID

Photo : Anderson

PLATE 60. SCHOOL OF PARMIGIANINO: PORTRAIT OF A BOY WITH VIOLIN

PRADO, MADRID

Photo : Anderson

PLATE 61. FLEMISH SCHOOL (FOLLOWER OF POURBUS?): PORTRAIT OF A YOUTH (DON CARLOS?)

PRADO, MADRID

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